

# 40,000 Cheer 'Down Beat' Star Night In Rain

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## DOWN BEAT

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GENTLEMEN PREFER Monroe and Russell, and so do women, if the already-booming attendance figures for their new film, *Gentlemen Prefer Blondes*, is any indication. For *Down Beat's* five-star review of the picture, see page 5.

## Approve Airing Of Full Operas

New York—For the first time in musical history radio and television stations will be given "blanket" permission to perform opera without gaining the right to do so from the copyright owner. Heretofore, more than 30 minutes of any opera could not be given without special grant.

Broadcast Music Inc., through arrangement with G. Ricordi Co. of Milan, Italy, music publishers, has gained the performance rights to more than 40 full-length Italian operas including *La Tosca*, *Madame Butterfly*, *Turandot*, and *The Girl of the Golden West*. BMI will give rights to all broadcasters and telecasters in an effort to have more stations program operatic music. Carl Haverlin, president of BMI, said that more than 1,300 radio stations air more than six hours of classical music each week.

## More Miller Records Due

New York—Latest in the series of Glenn Miller revival projects undertaken by RCA Victor is a special "Limited Edition" set, which will be released in October.

This will consist of five 12 inch LPs, which actually will be pressed in limited quantities and will retail for \$25 a set. The discs will feature airchecks of some of the Miller band's Chesterfield-sponsored broadcasts, as well as his regular RCA Victor cuttings.

## Coral Signs Mel Torme

New York—Mel Torme has just signed a five-year pact with Coral Records, after completing a like term with Capitol. He presently is starring with Teresa Brewer on the *Summertime U.S.A.* TV show.

## 'Down Beat's' Five Star Discs

The following records represent the best of the past two weeks' crop. See pages 11-S through 14-S for complete reviews.

### POPULAR

FRANK CHACKSFIELD *Ebb Tide*  
Waltzing Bugle Boy (London 1358)  
DOLORES GRAY *That's Love I Guess* (Decca)  
CLAUDE THORNHILL *Dream Stuff* (Trend LP 1001)

### JAZZ

ROY ELDRIDGE *Battle of Jazz* (Brunswick LP 58045)  
ROLF ERICSON *Conservation* (Discovery 1733)  
SARAH VAUGHAN *Allegro LP* (Allegro 3080)

## 'Star Night' Sets Attendance Mark

Chicago—The largest paid pop concert ever given in Chicago was held under the auspices of *Down Beat* Aug. 1 at mammoth Soldier Field. Despite the torrential rains, 55,000 people saw part or all of the four-hour-long festival, which surpassed anything like this in the country.

Only one other promotion similar to this—a free affair, sponsored by a newspaper in 1936—drew a bigger crowd. Sell-out jazz concerts in Hollywood Bowl, Hollywood, Calif., reach only 14,000 and the biggest bash out there was 30,000 people at a Lionel Hampton date in a ballpark. Co-incidentally, Hampton also held the previous record here, drawing 45,000 to a concert, also in a ballpark, in 1945.

### Over 24 States Present

More than 24 states were represented, coming in from as far as California and Washington, and from Canada. Close to \$125,000 was grossed, and had it not been for the rain, indications were that the boxoffice would have hit more than \$200,000 from a turnaway crowd of more than 80,000. The traffic jam was so bad police rushed 300 men out to unsnarl the mess of cars that reached more than three miles from both south and north of the field.

Chicago—An estimated 40,000 spectators, described by rain-drenched singer Julius LaRosa as "a real crazy bunch of sports," heisted the elements at Soldier Field Aug. 1 to turn *Down Beat's* Star Night into the biggest—and most profitable—bash of its kind in history.

The determined 40,000 huddled under umbrellas, blankets, and newspapers through three successive squalls that struck between 8 and 10 p.m. rather than miss the lengthy top-talent array assembled by *Down Beat* for the four-hour affair. They represented nearly 80 percent of the 55,000 persons who actually passed through the stadium turnstiles during the evening to the tune of \$125,000 in ticket sales.

### Hero of Show

Unofficial hero of the show was LaRosa, himself, whose turn on the program signalled the final—and worst—storm of the night, a downpour that sent Dan Belloc's pit band scurrying for cover.

Waving away a proffered umbrella, LaRosa took the mike and asked, "Shall we go on?" He was greeted by a firm round of applause and loud shouts of "Yes!" from the crowd which had already seen the proceedings disrupted twice by rain—once, when the opening was delayed, again when the heavens opened up on the Jazz at the Philharmonic combo. ("First time I ever heard Krupa drowned out," observed one fan.)

"You're a real crazy bunch of sports," LaRosa told the crowd,

(Turn to Page 10-S)

## Bechet To U.S. For Brief Stay

New York—Sidney Bechet flew back here from Paris Aug. 4 for a temporary visit.

While in this country he will be booked by the Shaw office and will play night clubs with a small combo. He will return to Paris in five or six months, when he will open his own night club there, the New Orleans.

## Carnegie Concert For Kenton Band

New York—Immediately after returning from his European tour, Stan Kenton will play a concert at Carnegie Hall on Sept. 26 which also will feature Billie Holiday, Dizzy Gillespie, Charlie Parker, and Bud Powell.

Kenton will remain in the east for a couple of months, playing four weeks at Birdland starting Oct. 8.

## British-U.S. Trade Stalemated

London—Efforts to end a 20-year-old union ban on free exchange of British and American bands bogged down again after a long-awaited meeting between James C. Petrillo and his British counterpart, Hardie Ratcliffe, ended in a stalemate.

Negotiations, conducted over wine and sandwiches at the George V hotel in Paris, collapsed when Ratcliffe refused to lift the British ban, imposed in the '30's in retaliation for a similar American move.

### Counter Proposal

Petrillo offered at the meeting to lift the original U.S. restriction, but the British union chieftain countered with a proposal for "some kind of reciprocal agreement, band for band."

"For years I have been opposed to foreign bands coming to the States," Petrillo told Ratcliffe, "but let's abolish trade union barriers for a trial period of 12 months. I am a gambler; I take a chance."

### "Can't Afford Gamble"

Said Ratcliffe: "I can't afford to gamble. We have experience behind us. All the best jobs were once held by Americans. If your plan were accepted, the demand would be unequal. Britain would be a far bigger buyer of American music than America of British music." He added, however, that "this might only be temporary."

Petrillo will put Ratcliffe's suggestion before the AFM board on his return to the U.S., but he indicated its adoption looked doubtful. Said the AFM head: "I was willing to settle this once and for all... Now it looks as though the barriers won't come down after all."

—mike nerard

## Petrillo Meets Press On Return To N.Y.

The exchange deal between British and U.S. musicians is still deadlocked, Senator Taft was a great American, regardless of the Taft-Hartley law, and spaghetti makes you too fat.

All this, and much more, came to light two hours after James C. Petrillo stepped off the *United States* gangplank, when his AF of M held a press conference and brunch at the Waldorf.

### "Petrillo Slept Here"

The conference was held in a not overlarge room, at one end of which was displayed a map showing Petrillo's route. Each European country bore a different caricature of James C., with the words "Petrillo Slept Here" in the appropriate language, except for France, whose picture of Petrillo in a beret was accompanied by "Petrillo Dormi Ici" (sic).

The meeting was called for 10 a.m. A squat, elderly guitarist strolled the room, with a bassist and accordionist, playing and singing *It's A Lovely Day Today*. "Like fun it is," said a fat, bald newsmen. "This was supposed to be my day off. He has to get in on a Tuesday."

At 10:45, looking as jaunty as Harry Truman in a magnifying mirror, Petrillo strutted in, flanked by two grandsons who had made the European trip with him.

### Starts Song-Fest

"Harry," he said to the short guitarist, "that goddam guitar is bigger than you are." He then joined in a chorus of *Moulin Rouge* ("that one I know!") and was trying to promote a full-fledged song festival when he was reminded that some comments were required of him.

"This English thing," he said, "Hardie Ratcliffe, the head of the British union, came to see me in Paris. They been hollering for a long time to exchange musicians."

"I was afraid this would break down our wage scale and conditions over here, but I figured, well, maybe it could do some good for both sides, business is lousy anyway. Hey, Al Manuti," he called the 802 president, "come in here and listen to this! So I suggested a trial 12-month deal with a complete free exchange on both sides."

### Ratcliffe's Position

"Ratcliffe said this was no good; they'd wind up taking in 15, 20 of our bands and only send two or three over here, so his members would lose work. Well, I can see his position."

"But he wanted a man-for-man, band-for-band exchange. Now suppose he sends some men over here, and they work in New Orleans, or Miami? My local in that jurisdiction might not like it. I don't like the man-for-man idea, but I guess we may take it up here later. All we're trying to do is just create some business."

How about the talk of banning foreign records, he was asked. "If I stopped foreign records coming in I'd be chopping off my own head. They'd stop our records over there."

### Taft, Too

As the party adjourned to the lunchroom, Petrillo paused to answer a question about his reaction to Taft's death. "I was on board ship when I heard the news. I got sick. That man believed in fighting the American way; he thought we were all wrong, and he fought us, and we fought him, but he believed in what he believed."

"As I told my convention, if you feel you're doing the right thing you don't have to worry; you just gotta take a stand. That's the way it's been with me. All my life I took a stand."

—len

## Desmond To Play Columbo In Film

Hollywood—Maurice Duke, recently returned from a tour with Mickey Rooney, whom he manages, has announced that he has signed Johnny Desmond to play the role of Russ Columbo in a film based on the singer's career. Duke, formerly a producer for Allied Artists and Monogram, will make the film, to be titled *Prisoner of Love*, independently.

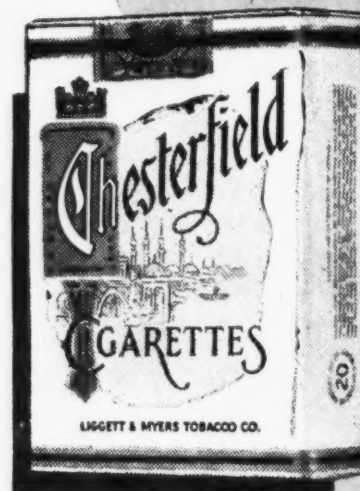
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# Oldest New Act? It's Those Crazy, Mixed-Up Keans



Betty and Jane Kean

By CLARE POWERS

"My two daughters," confided Mrs. Helen Kean with the air of one divulging a family secret, "are as different as day and night." A few minutes later, as the hottest sister act in show business came off the floor of Chicago's Chez Paree, nobody was giving Mama an argument.

The girl with the tortured tonsils (from too many White Owls), the booze-blazoned bosom (from a spraying with her favorite perfume—stolen scotch), and the freshly de-capped molar (from an ultraviolet collision with a microphone) was Betty. The girl all in one piece was Jane.

## Top Bananas, Three Ways

Whole or disjointed, the comedic chicks whose frantic antics have nudged them slowly but surely to the rim of the bigtime, will this fall, for the first time, comport themselves as full-fledged top bananas of television, Broadway stage, and recordings. After some 15 years during which they discovered each other too late, the Kean Sisters, it would seem, have arrived.

"I don't believe," began the battered Betty, "that in this business you come out overnight. You have to serve an apprenticeship." For the senior sister ("I'm six months older, you know.") this consisted of dancing lessons in hometown Hartford, Conn., followed by a teen-age break-in as a hooper at Chicago's Congress hotel. ("That was in '38—the year of the blizzard.")

## Journeyman Service

Then came journeyman service in night clubs, Broadway flops, and low-budget movies, with attendant first-hand exposure to the comic styles of such buffoons as the late Willie Howard ("He taught me an awful lot; they don't make them like that anymore."), Leon Errol, Eddie Foy Jr., Milton Berle, and Jackie Gleason—with all of whom the panatela-packing prankstress has worked since the night she discovered, by accident, that her future rested less with hoofing than with hokum.

"It happened at the Trocadero. The floor was very slippery this night. I was sliding all over, and I started to make faces. I thought my career was shot. But it went better than anything I'd done straight, and people like Jack Benny and Fred Allen encouraged me."

## Enter, Jane

Not, however, before Betty, a confessed ham from early childhood, had done some encouraging, herself. Object: a somewhat recalcitrant sister Jane, whose interest in things theatrical is to this day

to Hollywood, too, but, again, they never worked together. In fact, the justifiably jaundiced Jane, summoned west in 1945 after being spotted in a legit hit, *Early To Bed*, never, she snorts, worked at all, in the land of the liquid sunshine, ("I got \$750 a week for sitting around for eight months at 20th.")

Betty, however, had no such luck; she actually made movies. "I was at Universal at the time, making all those 'B' pictures. I played the good friend, the one that brought the two together. I made about 18 pictures. I guess nobody ever saw them. They'll probably turn up on television. I hope my daughter (Deirdre, 6) never sees them."

## Comes the Dawn

Having chased the elusive pot of gold literally from coast to coast, the keen Keans eventually turned to their own backyard, latched onto each other, and with the aid of Joe E. Lewis' special-material writer, Eli Basse, evolved the wild-and-woolly satires which, to the accompaniment of critical hosannahs, they have been heaping, ever since, upon the heads of such personalities as Louella Parsons, Marilyn Monroe, the Gabor sisters, Harry and Margaret Truman, Marlon Brando, and Christine Jorgensen.

The sudden emergence of the question mark from Denmark has not, however, been without its problems for the duo, primarily because of Betty's highly-questionable approach to the gentle art of cigar-puffing. At the London Palladium, the stogie-sucking sister discovered that "I really had to puff to make it look funny. You know, more women smoke cigars over there."

To the more demure partner, meanwhile, the panatela problem presents itself in a somewhat different light: "When Betty first started doing Christine, she'd pick up a cigar from the cigarette girl at the Copa before each show. For one laugh it was a buck a shot. I said, 'You must be out of your mind; I'm going down to Schulte's and get a box of White Owls.'"

## Expensive Tastes

Despite this austerity program, Betty admits she's developing some mighty expensive tastes. "I'm getting so I can tell. Last night Leon Henderson was in, and he gave me a nice, long Havana. I hated to put it out; I was really enjoying it."

If things keep on as they have been of late, Betty Kean should be able to stock her own tobacco shop. The girls are currently shooting pilot films for their scheduled NBC-TV show, a situation comedy built around their theater act. In addition, they are slated for four guest shots on the *Colgate Comedy Hour* video stanza this season.

This month they will invade the turntables, with an RCA-Victor coupling of *No Calls At All* and *You're So Much A Part Of Me*, the first of six discs they will cut annually under a three-year pact. And, come November, they will begin rehearsals for their first co-starring Broadway musical, a custom-tailored adaptation of Anita Loos' forthcoming novel, "The Great Gessie," on which librettist Loos, composer Jules Styne, and lyricist Mack Gordon are currently at work.

This last-named project is, the girls admit, going to be an especial treat, because "we'd rather do shows than anything." Why, you ask? "You don't have to fight a scotch-and-soda or a steak," says Betty. "Why, it's a more normal life," says Jane. Well, as the Kean Sisters' most ardent fan was saying, "My two daughters are as different as day and night."

admittedly a matter of Elizabethan osmosis.

"When Betty was at the Congress," Jane recalls, "she made me get up one night and do a jitterbug dance, and that's how I started. I wasn't ready, but she said I was. I didn't even want to go into show business. I was only 14, but I lied. You're supposed to be 18, you know."

## Brief Teamwork

Ready or not, the kinetic Keans joined forces, but only for six months, a technicality which makes them today, three years after their re-alliance, conceivably the oldest "new" act in show business. If, however, Mrs. Kean's disparate daughters chose to go out as singles, they still managed to find enough jobs for each other to keep their paths crossing during the dozen years before the daffy duo discovered that, in terms of comedy, a girl's best frenzy is her sister.

In 1949, for example, Betty replaced Nancy Walker while Jane succeeded Carol Bruce in the Broadway flop, *Along Fifth Avenue*. In the 1947 hit, *Call Me Mister*, the Kean Sisters served as duplicates of Betty Garrett, Jane on Broadway and Betty on tour. In a Hollywood musical, *Fun for the Money*, the junior partner relates, "I was a singer, and in the fourth day of rehearsals the comedienne didn't work out, so I said what about my sister?" The gesture was purely reciprocal; Jane won her first part in a show, something called *Hi Ya Gentlemen*, by taking over for a miscast Betty. ("I wasn't the type, so I mentioned Jane.")

## On to Hollywood

The sisters' separate paths led

## Pretty Wiley Guy

San Diego—A singer, pretty and blonde and recently signed by a major label, was listing her favorites for a reporter. "They're from my home state," she said. "Patti Page and Kay Starr, both Oklahoma girls."

"How about Lee Wiley?" she was asked.

The singer shook her head. "Lee Wiley?" she said. "Who's he?"

## Strictly Ad Lib

### NEW YORK

Bobby Sherwood faced the public with a band again, in the mid-August show with Ella Fitzgerald at the Paramount; his line-up included Kai Winding, Teddy Napoleon, Harry Jaeger, and Frankie Socolow. Bobby continues his ABC disc shows 6:30 to 8 a.m. and 6:15 to 7 p.m. EDT over ABC. . . . Decca netted \$430,000 first half of this year. . . . Les Elgart opened at the Rustic Cabin with a 10-piecer for an indefinite stay; his 15-piece Columbia LP is due out Oct. 26. . . . Alan Dean just did two weeks at Cafe Society, to be followed by Pee Wee Hunt, Aug. 24; Dinah Washington, Sept. 14; Nellie Litcher, Oct. 22. Maxie Kaminsky put a sextet into the spot, including Cliff Jackson on piano.

Sammy Davis Jr. may work the Eddie Cantor show if ABC doesn't come up soon with a format for his own projected program. . . . Helen Merrill, vocalist wife of clarinetist Aaron Sachs, sliced some sides for Roost, aided only by Jimmy Raney's guitar. . . . Commodore Music Shop celebrated the move to its new store on 42nd Street by hiring a group of New Orleans musicians, led by Red Allen, to parade down the block.

Gerry Mulligan is due east for the first time since his quartet clicked on the coast; he's been set for four weeks at Birdland starting Nov. 5. . . . Kay Starr sailed to London for an Aug. 17 Palladium opening, full of misgivings about the "anti-American" press atmosphere since the Martin & Lewis fiasco. . . . Pearl Bailey and Louie Bellson set for La Vie En Rose opening Sept. 9. . . . Band Box took its first Dixieland fling with such names as Muggsy Spanier, Sidney Bechet, and Wingy Manone for its early August bookings.

Charlie Shavers quit Tommy Dorsey and came to town unexpectedly in early August; he's staying around until Norman Granz takes him out again on the JATP tour. . . . Lee Wiley, heard on Columbia LPs for the past year or two, has signed with Coral. . . . Lionel Hampton takes off for his eight-week European fling Sept. 2.

### CHICAGO

The Blue Note has lined up most of its talent until November. Nat Cole comes in Aug. 28 for 10 days, and the Beryl Booker Trio paired with a St. Louis Dixieland group, the Singleton Palmer Dixieland Six, comes in Sept. 9 for two weeks. The Four Freshmen are inked for 14 days Sept. 25, plus Annie Ross and the Mil-Con-Bo Trio. Muggsy Spanier makes his twice-yearly-or-more, visit Oct. 9 for two frames, and George Shearing is a possibility for the Oct. 23 show. . . . Jerry Kozak left Associated Booking Corp. to join Filmack Trailers. . . . Roy Eldridge is currently at the Cotton Club on the south side. . . . Jacki Fonatone, west coast chirper, and Eddy Collins, banjoist, currently at the Chez Paree with Dorothy Dandridge inked in as headliner Sept. 18 for two weeks. . . . Bill Haley's Comets pacted for a month at the Preview, starting Sept. 16. . . . Jasper Taylor has joined Johnny Lane's outfit on drums, and the group moves into the Hollywood Show Lounge for an indefinite stay.

Eddie (Lockjaw) Davis, who etched the best selling *Paradise Stomp*, has been grabbed by the Shaw Agency and is being set for the Beehive in September. . . . Driftwood, which went on a name policy last month with Eileen Wilson, has reverted to piano interludes. . . . Johnny Desmond takes a two-month hiatus from the ABC radio *Breakfast Club*, starting Aug. 29, playing Las Vegas, San Francisco, and New York. Desmond is the most recent selection for the projected film life of Russ Columbo. Pete Hanley takes over on the *Breakfast Club* for the Desmond vacation.

### HOLLYWOOD

BAND BRIEFS: At this deadline indications were that Sam Donahue, who has been playing tenor with Jerry Fielding, would slip into the leader's slot at the Casino Circus, supply his own book and keep those members of Fielding's band who didn't mind playing the Casino's recently-inaugurated "nickel grind" dance policy. Jerry and the management parted after one week, by mutual agreement. . . . Dorsey Brothers heading for this territory at this typing via the one-niter route, and their local friends and followers were hoping the band could stay on the coast long enough to fill that open spot on the Palladium schedule between Ray Anthony (Sept. 9-Oct. 11) and Benny Strong (Dec. 1-Dec. 24). . . . Estanosa and his mariachi band seem to be catching on at the Palm Terrace of the very ultra-ultra Beverly Hills hotel.

THE JAZZ BEAT: Clef Club, which seemed to have hit its stride when Buddy DeFranco put his spark in it, in a rut again this typing with a trio headed by Jackie Davis, organ; Chuck Wright, drums, and Harry Polk guitar and songs, leaving Stan Getz stronger than ever at Zardi's, where op Ben Arkin was dickering for another hold-over. . . . Red Nichols takes over stand at Royal Room Sept. 13 while Jack Teagarden combo takes off on a six-weeks' tour starting with nine days in Denver and continuing back to New York and the Band Box. . . . Gerry Mulligan, now on Joe Glaser's list of ABC attractions, will go east for a November stand at N.Y.'s Birdland—if he can get out of a commitment he has here in L.A.

NOTEABLE QUOTES: Disc jockey Gene Norman in an article by Lou Larkin in the L.A. *Mirror*: "The disc jockey is parasitic. His professional existence depends absolutely on the talents of others."

SAN FRANCISCO: Jimmy Van Heusen in town for the opening of *Carnival in Flanders*. . . . Skippy Martin and Pete Rugolo in town to score some numbers for the Ice Follies. . . . Frank DeVol plugging his newest Derby disc via the Bay Area jocks. . . . Charlie Shavers off the Dorsey Brothers band. . . .

George Auld into the Down Beat Club using Herb Barman, drums; Oscar Pettiford, bass, Vince Guaraldi, piano, and engaging in a battle of bands with Vido Musso whose group lines up like this: Allen Smith, trumpet; Bobby White, drums; Sonny Clark, piano, and Monty Budwig bass. . . . Nellie Litcher, Al Martino, and other name acts are expected at the club soon.

Ralph Sutton was replaced at the Hangover (when he left for Europe) by Don Ewell playing his first date in town. . . . Joe Sullivan was switched from the piano slot in the band to solo work. . . . Tex Beneke booked into Sweet's in Oakland for a one-niter Aug. 24. . . . Buddy Morrow's band apparently

wasn't ready for its one-niter swing through Northern California. Biz was punk, but it was a good band by all reports, and the fact that their Palladium wire isn't heard up here wasn't much of a help.

—ralph j. gleason

BOSTON: George Shearing will open the newly-located Storyville right after Labor Day at the Copley Square Hotel. . . . Owner George Wein will continue Mahogany Hall downstairs at the same hotel as a Dixieland room. . . . First time in city's history anyone has had two jazz clubs at the same site. . . . Wein figures that at least it'll be easier to count the house this way.

Dorothy Collins scored very strongly at the Frolics in Salisbury Beach. . . . She brought out a largely different audience than is usual in local night spots—family parties of the middle income level who came to eat as well as drink. . . . Opined a waiter: "Haven't seen some of these people since TV came

(Turn to Page 20)

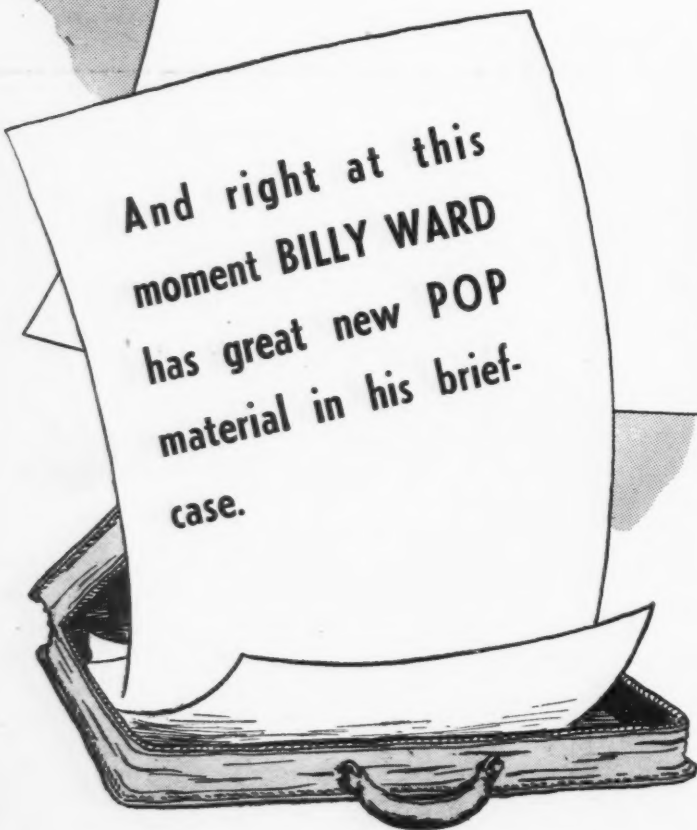
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**BILLY WARD**

His hits:

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Movie Music

At Long Last—A Book On Film Composers

By CHARLES EMGE

There are very few books on motion picture music; therefore, anything new makes news for those who are interested. Just off the presses is *Film Composers—A Checklist of Their Works*, compiled and edited by Clifford McCarty, a man who is so interested in the subject himself that he spent the better part of two years collecting his material and then published the book at his own expense. It is the first book on film composers and is, in itself, a good start.

McCarty attempts no critical evaluations. He has compiled an alphabetical listing, with the official screen credits, of almost every composer who has produced, or is credited with producing, any music for motion pictures since the silent film era. But the critical depart-

ment is unusually well covered in a foreword by Lawrence Morton, calling attention to such Hollywood phenomena as:

**Plural Authorship**—“The plural authorship of many scores . . . The assignment of sole credit for a score to a music director who actually composed none of the music . . . The indestructibility of hacks—their continuous employment and unflagging productivity . . . The rather infrequent appearance of new composers

on the Hollywood scene . . . The composer of a score consisting of six minutes of trash for a box-office hit . . . (who) . . . has a more significant credit than the composer of 40 minutes of first class music for a box-office failure.”

There is little doubt that compiler McCarty agrees on certain points with critic Morton, but the chief value of his book will be to professional film composers in that it provides the record most important to them in obtaining and maintaining employment in the best-paying branch of the musical profession—the list of their official screen credits over the years.

Creditable Effort

McCarty has made a creditable effort at unravelling credits for “orchestrators” and “arrangers” and has included this information in a surprisingly large number of listings. (Interesting note: David Tamkin, whose opera *The Dybbuk* received wide critical acclaim when it was produced by the New York City Center Opera Co., receives numerous credits as an orchestrator and arranger but no credit anywhere as a composer. Apparently, Tamkin just hasn’t made it, by Hollywood standards.)

The fact that McCarty’s *Checklist* will be of value mainly to professionals and employers in the industry does not mean that it is without interest to the average, music-conscious reader, who, by thumbing through it, will discover many interesting little bits of information.



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Movie Reviews

'Blondes' Scores With Book, Tunes, And Gals

Gentlemen Prefer Blondes (Marilyn Monroe, Jane Russell, Charles Coburn, Elliott Reid). Rating: ★★★★★

The most recent film version of the Anita Loos novel of the “Torried Twenties” is right up to date and considerably ahead of anything Hollywood has attempted in the way of a film musical in many a *Moon Is Blue*. It brings to the screen little of the stage version except the best of the Jule Styne-Leo Robin songs and almost all of the spice and sophistication of the stage production.

It is still the original story, in all essential elements, of those two little girls from Little Rock who, as New York show girls, go out for what they want and get it. Here, at long last, is a Hollywood film musical that breaks away from the tiresome Hollywood tradition of overstressing the frazzled and frayed romantic love story. Even when our little girls from Little Rock land safely at the altar, neither has made any important concession in her attitude.

As a film musical *Blondes* also hits a high mark in the skill and imagination with which the songs

and production numbers have been woven into the continuity. Maybe the critics who contend that neither Marilyn Monroe nor Jane Russell is an actress are right. In that case each is just being herself—and superbly—in this picture. *Down Beat*’s record reviewers took care of Marilyn and Jane as singers with a five-star-rating for the *Blondes* soundtrack disc (*Down Beat* July 29.) Anyone who wants to cavil with that rating hasn’t seen them in the picture.

Music settings for the songs and dances, and the underscoring by music director Lionel Newman and arrangers Herb Spencer, Earle Hagen, and Bernard Mayers, are extra-good.

Grable Goes It Alone

The Farmer Takes a Wife (Betty Grable, Thelma Ritter, John Carroll, Daniel Harrow). Rating: ★★-Plus

A musical treatment, with songs by Harold Arlen and Dorothy Fields, of Walter Edmonds’ novel, *Rome Hall*, concerning life on the Erie Canal during its last days. It might have been a good lively, lusty, straight screen play, and it’s doubtful if the so-so singing and dancing do anything but detract from this story of fighting and fussing inland sailors.

This time-defying Grable girl, of course, is still good to look at, but musically nothing in the Arlen-Fields songs comes up to the standard of these distinguished writers.

Soundtrack Siftings

Alfred Newman is preparing a special musical prologue for *How to Marry a Millionaire*, big screen comedy drama with Betty Grable, Marilyn Monroe, Lauren Bacall, William Powell, in which Newman will be seen, with the 20th-Fox staff orchestra (augmented to sympho proportions) doing his own *Street Scene* music, plus additional music composed by Lionel Newman for the picture. Part of a new trend planned (Turn to Page 18)

Readers Always Write

Don White, Brooklyn, N.Y.—You win your bet. *I’m Through with Love*, first published in 1931, was very definitely re-introduced in the 20th-Fox picture *With a Song in My Heart*.  
Pfc. Karl Courtney, c/o APO,

San Francisco—Martha Tilton has never soundtracked any vocals for Rita Hayworth. Rita’s “voices,” in this order, have been Nan Wynn, Martha Mears, Anita Ellis, and—since *Affair in Trinidad*—Jo Ann Greer.

Dorothy Gillis, New York—The vocal double for Cyd Charisse in *The Bandwagon* was India Adams. India also will be heard as the vocal double for Joan Crawford in her next MGM picture, *Torch Song*.

T/Jack Kersey, c/o APO, San Francisco—To the best of our knowledge at *Down Beat*—Hollywood, Betty Grable has done all of her own vocals with the exception of one picture, *Mother Wore Tights*, in which Gloria Wood was employed as her vocal double.

Billy Kerigan, Los Angeles—The principal soloists in the small-band jazz sequences in *Stalag 17* were Mahlon Clark, clarinet; Tommy Bassett, trombone; Frank Zinner, trumpet; all from the Paramount staff orchestra. The picture was completed and scored many, many months ago, and no one seems to remember the name of the vibes player. We agree that the unusual percussion effects in Franz Waxman’s score were excellent. He used four drummers.

—Mary English  
(Queries to this department should be addressed to *Down Beat*—Hollywood, 6124 Santa Monica Blvd., Hollywood 28, Calif. Letters from service personnel stationed overseas will be answered individually by airmail.)

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STAN KENTON RECORDS  
OPUS OF RECENT  
WESTLAKE GRADUATE

Stan Kenton recently recorded *Invention for Guitar and Trumpet* by Westlake College of Music graduate Bill Holman. Bill Holman was a beginner when he entered Westlake in 1948.

Arranging is now taught by Westlake College by mail. This course is designed for a musician who wants to write arrangements for the band he plays in. A student is expected to have an arrangement ready for his band to play within three months. The student gets to choose the tune he will arrange and the instruments that will be included in the arrangement. Send coupon or letter for information.

WESTLAKE COLLEGE OF MUSIC

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# The Rains Come . . .



Power of the press.



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Take five.



Now?



Why not?



Music . . .



. . . bath charms.

## The Show Goes On . . .

(Story on Page 1)

**DOWNPOUR FAILS TO DAMPEN SPIRITS** of performers or spectators at *Down Beat's* mammoth "Star Night" Aug. 1 in Soldier Field, Chicago, as roving photographer found in recording picture story shown on these pages. Top photos, taken at height of storm, show all eyes on Julius LaRosa, as (left to right) crowd huddles in stands; Eddie Fisher waits his turn to perform; Dan Belloc sidemen close instrument cases and settle down to enjoy show; LaRosa reflects varying moods during 30-minute stint before mike; Hank Thompson's Brazos Valley Boys wait on sidelines; and fans reflect enjoyment of proceedings.

Second row, left to right: Fisher sings in the rain, Bill Finegan and vocalist Sally Sweetland take mike during Sauter-Finegan band's set; June Valli starts *Crying in the Chapel*, Ralph Marterie gives out with *Pretend*; and Patti Page ignores the elements. (Note covered mike at left of Patti, familiar face of bassist at far right; he's Chubby Jackson, who sat in with Belloc band, just for kicks, unbeknownst to all but the sharpest-eyed spectators, to whom his presence was unannounced.)

Below, left to right: Ray Anthony band forms ranks preparatory to swinging through crowd, as they paraded to *When the Saints Go Marching In*; Gene Krupa solos as Flip Phillips looks on, during Jazz at the Philharmonic combo session; Cozy Cole, Trummy Young and Louis Armstrong swing into action; Krupa is caught by photog at cocktail party, in gesture typifying enthusiasm of "Star Night" crowd; LaRosa and Page reflect elation at success of big bash; successful outcome of *Down Beat's* huge show is reflected in contented faces of hipsters reluctant to leave stands at conclusion of program. (Photos by Pics.)



The rain is gone, so now . . .



. . . let's blow up . . .



. . . a real storm!





Is this wise?



Crazy!



Wide open spaces?



Let it rain!



The horn blows at midnight.



Ooh, what you do to me!

## ... And All Is Well



What a bash!



This calls for a toast.



Man, it's the greatest!

## Editorial

Elsewhere in this issue of *Down Beat* you will find stories and pictures on our Star Night show. That this was one of the most thrilling spectacles ever presented is now an established fact, as is the further fact that some of the nation's outstanding stars distinguished themselves far and above the call of duty in presenting their acts in a downpour which broke a three-week drought in Chicago.

However, of even greater import to us was the visual display by some 40,000 persons (actually 55,000 passed through the gates), who sat through the rain to watch the performers. For it proved that there was a definite need for a show of this type—one which could bring to the youth of America, at a price they could afford, the stars whose records they buy with their hard-earned-and-saved nickels and dimes.

### We're Proud—And Humble

We at *Down Beat* are proud to have been the sponsor of this great pioneering effort. And we are humble in the presence of the fine performers who worked as if inspired when they saw the great crowd in the stands remain glued to their seats despite the teeming rain.

This was truly a "Star Night." Julius La Rosa, a big star before coming here, emerged as a show business great when he held the crowd spellbound through the heaviest rain of the evening. And Patti Page, Ray Anthony, Ralph Marterie, the Jazz At The Philharmonic group presented by Norman Granz, Louis Armstrong, Sauter-Finegan, June Valli, the Paulette Sisters, Hank Thompson, and Eddie Fisher all revealed why they are of "star" calibre.

*Down Beat* has other plans along the lines of Star Night for other parts of the country. We only hope the rest of the shows will measure up to the standards established in Chicago.

Norman Weiser  
Publisher

## Kessler Heads R&B At Victor

The appointment of Danny Kessler as artists and repertoire manager for RCA Victor's rhythm and blues recordings has been announced by Joe Carlton, manager of the firm's popular a and r section. In his new position, Kessler will be responsible for the recording, promotion, and sales of all RCA Victor r and b recordings. In addition, he will be given special assignments in the popular recording field.

Kessler comes to Victor from Columbia Records where he was a and r chief for the subsidiary Okeh label. Among artists he developed into important names in the field is Johnnie Ray.

## B. Unloads Loot, Switches Labels

Hollywood—June Eckstine is bustin' out all over—especially at the pocketbook.

Obtaining an interlocutory divorce decree last month from the noted golfer-singer, she was awarded 15 percent of his income up to \$50,000 a year, 12 percent of the next \$50,000 and 10 percent of the next \$100,000 with a ceiling of \$23,750 a year.

### Reason For Decree

June told the judge that Billy had "cut her out of his life completely" since he became famous.

Happier news for Eckstine was the report that a deal has been set for him to sign a long-term contract to record for RCA Victor. Billy, who had been the MGM label's top pop property since its inception, had been unhappy there for the last couple of years and expects a major promotion and distribution push at Victor.

## TV Series For Bob Crosby

Hollywood—Bob Crosby has been signed to headline a Monday-through-Friday afternoon CBS-TV series starting in September.

Others on the show will be the Modernaires vocal group, a girl singer (not set at writing) and a band composed of as many members of the "original" Bob Cats as possible. Band used on a pilot film audition included: Conrad Gozzo, trumpet; Willie Schwartz, tenor-clarinet; Stan Wrightsman, piano; Nick Fatool, drums; Barney Kessel, guitar; Morty Corb, bass.

## Le Jazz What?

New York—The Feb. 23 *Beat* reprinted a "news item" which had been published as legit news in the Paris magazine *Le Jazz Hot*, concerning a fantastic record session featuring Jimmy Rushing, Lennie Tristano and Jimmy McPartland. The item was without foundation.

But the French either have a bizarre sense of humor or a New York correspondent with a vivid imagination, for in a more recent issue, with a perfectly straight face, they printed the following as regular news:

An unusual group was assembled to back Josh White and Kay Starr on their session for the new Band Box label.

A string section was used featuring Joe Venuti and Eddie South violins; Ray Nance, viola (his first session on the instrument); Oscar Pettiford, cello. Also heard were Frank Signorelli, piano; Wellman Braud, bass and Zutty Singleton, drums.

## Lucky Millinder, New Band, Set Theater Dates

New York—Lucky Millinder, veteran band leader who has spent the last year as national promotion man for Joe Louis Bourbon, is returning to the music business.

He was set to open at the Apollo Theater August 21 for a two or three week stand, fronting a strong lineup of well known sidemen: Jimmy Nottingham, Carl Warwick, Indress Sulieman, Lamar Wright Jr., trumpets; Henderson Chambers, Dickie Wells, Elmer Crumbly, trombones; Burnie Peacock, Jackie Fields, altos; Harry Johnson, Seldon Powell, tenors; Rudy Williams, baritone; Don Abney, piano; Teddy Jones, bass; Panama Francis, drums.

Millinder, who intends to keep the band together permanently, will play several more theater dates before signing with a booking agency.

## What More To Say?

New York—It happened on Bill Silbert's WMGM *Silbert At Six* program. Bill, interviewing one of his women guests, asked, "How old are your children?" "Two, three, five and six," replied the lady. Bill smiled and asked, "What happened to four?" "That," came the reply, "was the year we got our television set."

## Corn For Duke?

Mitchell, S.D.—Corn Palace Fair held here Sept. 20-26 is trying an innovation, booking Duke Ellington, a jazz unit, for the show. Name bands in the past have been more or less on the sweet side. Judy Canova headlines the package set by Freddie Williamson of Associated Booking Corp.

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## Columbia Adds 3-D Sound To High Fidelity Table Model

Columbia Records will add three-dimensional sound effects to its hat-box-size high fidelity "360" phonograph with "XD," the company's latest innovation in music reproduction, according to an announcement by James B. Conkling.

The new Columbia development is an external third 6" speaker for the "360," enclosed in a compact seven-inch cubic cabinet. Connected with the "360" twin side speaker system, the matching "XD" unit "approximates with existing records the extraordinarily life-like sound produced by binaural or stereophonic sound systems requiring special equipment which would obsolete present phonographs," Mr. Conkling said.

It was designed by Dr. Peter Goldmark, electronics expert who

developed the "360" and the revolutionary "Lp" record introduced by Columbia in 1948.

Although the "XD" unit has just been made available, Columbia began to provide for its addition early this spring, when a heretofore unidentified plug was built into each new "360."

### Opposite Corners

The "XD" speaker is connected to the "360" with a thirty-foot extension cord so that the units can be placed in opposite corners of a room. When the jack at the end of the extension wire is plugged into the back of the "360," certain circuit changes are automatically made to divide the spectrum of sound between both units.

### XD Unit Broadens Sound

Bass and lower-middle frequen-

cies originate in the "360," while upper-middle and high frequencies radiate from the "XD" speaker. Sound produced by the twin-speaker "360" is broadened and magnified with the addition of the "XD" unit. "In effect, the music seems to come from every direction in a room, giving the listener the impression of new depth of sound," Mr. Conkling said, for living rooms since the speakers have to be set at considerable distances from each other in order to produce the sense of perspective.

Columbia's "XD" system is described as an effective compromise between binaural and stereophonic sound, which does not obsolete existing records or the "360" phonographs. By separating the frequency spectrum between the two

# Records, Hi-Fi

**DOWN BEAT**

## This Portable Mike Is Concealed On Wearer

By CHARLES EMGE

A gadget which looks like something out of the 25th century—a wireless high-fidelity microphone—has been put on the market in the last month.

The size of a pack of cigarettes, the Tru-Sonic microphone weighs only four ounces and can easily be concealed on the user's person. It functions as a miniature radio station, broadcasting to its portable receiving station, which can be placed as far as 300 feet away for perfect reception.

### Boon To Show Folk

Since it operates completely without wires, the Tru-Sonic microphone is already proving a boon



Puzzle: Find the Microphone

in many branches of endeavor from show business to heavy industry.

Singers like Betty Hutton, Yma Sumac, and Gloria Grey are no longer chained to standing or hanging microphones—nor are they obliged to carry a pencil mike in their hands while moving back and forth across the stage.

### Used In Film Studios

The majority of Hollywood's movie studios use this wireless microphone, developed by Stephens manufacturing corporation of Culver City, one of the nation's oldest manufacturers of high-fidelity sound equipment, for communication on locations.

Workers in the gold and diamond mines of South Africa, 15,000 feet beneath the earth's surface, communicate with each other by means of the Tru-Sonic mike. The device is employed by technicians of the Indonesian Broadcasting Service in faroff Djakarta.

### Medical, Industrial Uses

Other uses for the wireless microphone are in hospitals where surgeons can lecture during operations in amphitheatres, and in industrial plants where technicians can move about work areas giving directions or descriptions with hands free and no limitations from cables and wires.

The microphone operates in moving vehicles, conversations in one car being picked up in an automobile following at a distance of 200 feet, rendering the mike a potential aid in law enforcement.

There are actually three pieces of equipment in addition to the microphone itself—a battery case the same size as the microphone; a power supply, and a receiver, both of which weigh approximately 20 pounds each. The device can be used in conjunction with any standard amplifying system in theaters, auditoriums, or nightclubs.

Majestic Radio and Television, division of the Wilcox-Gay corporation, has announced the opening of a new factory sales branch in Boston, to be known as Majestic Television Distributors, Inc., with offices and warehouse at 1103 Columbus Avenue.

## SOUNDCRAFT

Magnetic Recording Tape

"The Tape  
of The  
Stars"



Stan Kenton says

"New Sounds sound best on High Fidelity Reeves Soundcraft Recording Tape."

## Hi-Fi Flashes

A new, completely self-contained, dual-speed, portable tape recorder, Model PT-150, has been announced by Tape-master, Inc., Chicago.

The new PT-150 is described as containing supersonic bias-erase oscillator, audio amplifier, speaker and microphone.

The PT-150 is built to RTMA Standards. Dual Track: 1/4" width tape—Manual Reversal. Dual

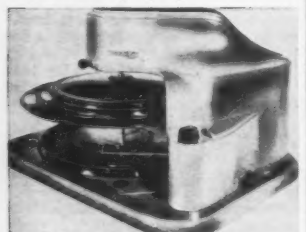


Tapemaster PT-150

Speed: 7.5 and 3.75 inches per second Single-knob instantaneous speed change. Fast Forward and Rewind Speed (20:1 ratio). Direct Threading of Tape (No loops required). "A" Wind Tape (Magnetic coating on the inside). Push-pull Supersonic Bias & Erase Oscillator. Frequency Response: 50-8000  $\pm$  3 db at 7.5 and 50-5000 at 3.75. Signal-to-Noise Ratio: 45db. Equalization: High Frequency Compensation in Record and Low Frequency Compensation in Playback. Input Impedance: High. Output Impedance: 22,000 ohms (Audio output to 4.0 volts). Complete Master Switching. Full Monitoring. 3 1/2 Watt Audio Amplifier (5 watts maximum output). 4 x 6 Oval Speaker. New-Type High Impedance Microphone. Tone Control. Inputs for Radio, Phono and Microphone. Outputs for Audio Amplifier and Headphone. Neon Record Level Indicator. Operates on 105-125 volts 60 cycle AC (Also available for 110-220 volts 50 cycle AC). Can be operated vertically as well as horizontally.

The PT-150 comes complete with 5" spool of plastic tape and 7" empty take-up spool, in attractive, sturdy, compact carrying case covered with waterproof leatherette. Size 12 1/2" x 12" x 9 1/2" high. Weight: Net 23 lbs.; Shpg. 26 1/2 lbs.

For further information, write for Bulletin No. 105 to TapeMaster, Inc., 13 W. Hubbard St., Chicago 10, Ill.



New Thorens Changer

Thorens Co., Long Island, N. Y. has announced its new CD-53 "Symphony" double-sided record changer.

The salient features of the CD-53 are listed as follows: both sides of all microgroove and standard

records at 33 1/3, 45, and 78 rpm; playing successively both sides or, if desired, only one side of each record; playing 10" and 12" records mixed in any order, or twelve 7" records at 33 1/3, 45 or 78 rpm; fully automatic selection for all sizes of records; repeating or rejecting a record.

stop operations and for rejecting or repeating a record introduces a pause of adjustable duration between each side of a record; removable turntable plate for simplified loading; two motors E-53 with precision governor; cast aluminum frame; dimensions: Base plate 15 1/2" x 12", Height 9", Depth 3 1/4"; supplied without cartridge—accommodates GE Reluctance cartridges.

For details write Thorens company, New Hyde Park, N. Y.

A new 15-Watt mobile amplifier, "with features previously found only in more costly units," has just been put on the popular priced market by Bell Sound Systems, Inc., Columbus, Ohio. The new amplifier—Model 3717-MB—is housed in a steel cabinet with a sloping, indirectly-lighted control panel. A built-in, 78 rpm rim-drive phono with separate volume control is equipped with crystal pickup and "true-balance" turntable; microphone input also has separate volume control.

A new counter display-storage cabinet was introduced at the recent N.A.M.M. show by Permo, Inc., manufacturer of Fidelitone phonograph needles and accessories.

Dubbed the "Needle Mart," the cabinet is a complete needle store designed to hold up to 132 specialty needles, with provision for reorder tickets, charts, price lists, and other sales aids (all shipped with each needle mart). It stands 14 1/2" high, 12 1/2" wide and 9" deep.

Permo has also announced a precious-metal-tipped, long-life needle for use in kiddie record players.

"The Kiddie Needle," as it is called, is "a natural for kiddie players requiring a conventional needle," said Gail S. Carter, the needle firm's Vice-President in Charge of Sales. "It is designed to deliver real volume when used in either acoustic or electrically amplified units, and will stand a lot of abuse without damage. The small fry will enjoy it and parents will appreciate it."

Daystrom Electric Corp., Poughkeepsie, N.Y., has entered the home recorder field with two magnetic tape recorders for home, business and high fidelity use. The two new recorders are called "Crestwood by Daystrom."

Model 303, is a packaged unit containing the recorder, pre-amplifier, amplifier and speaker. It is for home and general purpose recording and has a reported frequency range of from 50 to 10,000 cycles. Model 401 is a recorder and pre-amplifier to be used with its companion Model 402 or any amplifier and speaker of similar quality. Its frequency response is said to be between 30 and 13,000 cycles.

## 40,000 Watch Star Night In The Rain

(Jumped from Page 1)

"and if you can sit out there through this, I can sing for you." For 30 minutes, while the rain poured steadily on the unprotected vocalist. ("Gee," murmured LaRosa, "this is my best suit, too!") he sang some 10 songs, accompanied only by a piano, while the audience kept shouting for "More! More!"

Crooner Eddie Fisher then took over, followed by songbird Patti Page, who also performed with a liquid accompaniment. The remaining two hours of the show went on smoothly—and dryly—as the crowd watched the Louis Armstrong All-Stars, the Ray Anthony band (which paraded among the spectators on the field to *When the Saints Go Marching In*), and the Ralph Marterie orchestra, whose *Perdido* and *National Emblem* set off dancing in the aisles and brought the entire west half of the stadium to its feet to watch the impromptu spectacle.

Others on the mammoth program were June Valli, the Sauter-Finegan band, Hank Thompson and His Brazos Valley Boys, the Paulette Sisters, the vaudeville act of Low, Hite, and Stanley, and the JATP group, which returned to play its full set minus the earlier accompaniment of lightning and thunder.

### What Caused Rain?

Only explanation for the rain, which had not been forecast, came from disc jockey Holmes (Daddy-O) Daylie, who opined, "Must have been caused by rival promoters, down on their knees, praying." One rival promoter, the *Chicago Tribune*, sponsor of an imminent Soldier Field show featuring amateur musicians, reported dourly in its columns the next day that the 40,000 who stayed for Star Night "had no other place to go." Headlined the *Chicago Sun-Times*, which is sponsoring an upcoming event, "Star Night At Soldier Field—Man, It's the Greatest and Wettest."

From spectators came the following comments:

Lyle V. Murdock, speaking for a group of 15 who traveled 100 miles from LaSalle, Ill., for the event—"We loved it. The 40,000 people who so willingly withstood the elements were a glowing tribute to the host of great name entertainers."

Shirley Linn, Chicago—"Never before have I seen such spirit on the part of both the performers and the audience. . . . *Down Beat* has supplied the spark which can burst into a blazing inferno around this area."

Billy Jarosz, Harvey, Ill.—"Star Night was the finest show that I ever saw. I even enjoyed the rain, because it proved to me that Julius LaRosa and Eddie Fisher are real great persons."

Rosemary McClure, Chicago, one of a 16-girl LaRosa fan club—"We came to listen to our dream man, and the rain didn't hurt his voice a bit."

Denver—Lowell Kitch, of the Mar-Lowe Duo, has been placed in charge of the orchestra and combo department of the Jack Blue Circuit office here. The agency has taken larger space at 1441 Welton Street.

## Binaural Tape Is Hit Of Audio-Visual Show

Chicago-Binaural tape seems to be the answer to the ever-increasing demand for high fidelity lovers. In the last six months more and more manufacturers of tape recorders and tape are putting out more hi-fi units and ribbon. The desire for more faithful reproduction

has sent sale of recorders to new highs in the last year, and the manufacturers in order to keep up with the demand, are trying to produce machines and tapes of the highest quality.

At the National Audio Visual Show here last month more tape recording companies were represented than ever before, and the resultant sales were at their highest point. H. L. Ballard, advertising executive of Webster-Chicago, said that this exposition, was the finest in his knowledge, as he reported a large sales increase.

### 3-D Pictures Helped

Interest in 3-D pictures at the Audio show made the better reproduction tape a natural ally with most of the exhibitors at the convention expounding the philosophy that one must accompany the other.

The upcoming Sight and Sound exposition, which drew more than 30,000 people last year, also shows signs of following in the wake of the National Audio Exposition. This year, combined with the first 1953 Audio Fair, it will exhibit the latest advances in the bi-fi field with more than 100 booths being devoted mainly to the subject.

Binaural recording will be explained to the general public and two Chicago area radio stations, which specialize in hi-fi musical programs are setting up studios at the show, with complete daily schedules, ranging from opera and orchestral selections to pop music. More than 50,000 people are expected to attend the exhibits Sept. 1-4 in Chicago.

## Electronic Groups Plan Convention

CHICAGO—Plans for the fourth annual convention of the National Alliance of Television and Electronic Service Associations, to be held at the Morrison Hotel here Oct. 9-11, are nearing completion, according to Frank J. Moch, National president.

More than 1,000 members of the 35 affiliated state groups are expected to accompany the 70 delegates, with an additional 500 persons representing Chicago area companies, John Cecich, convention chairman estimated.

This year's plans call for both an industry convention and product display and an open forum, to which the public is invited, and where leading authorities on television maintenance and repair will give set owners an opportunity to air their comments on TV repair service.

## Kimball Appointed To Rochester Music Post

Joel C. Kimball, 34, of Oak Park, Ill., has been named executive secretary of the Rochester civic music association and manager of the Rochester Philharmonic and Rochester Civic orchestras, effective Sept. 1. He succeeds Arthur M. See, who died March 4.

# HOLTON STAR ALBUM

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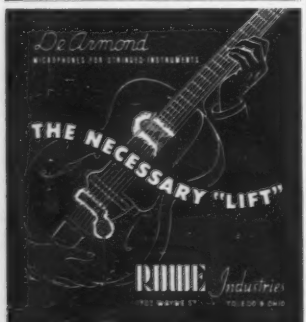
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# Old Warhorses Never Die They Just Crowd LP Lists

**SCHUBERT:** *Symphony No. 8/MOZART: Symphony No. 40.* Rochester Orchestra, Erich Leinsdorf. ENTRE RL3070, 12". Performance ★★★★★. Recording ★★★★★.  
**TCHAIKOVSKY:** *Piano Concerto No. 1.* Alex. de Vries with Symphony Orchestra of Radio Berlin, Arthur Rother. URANIA UR87-2, 12". Performance ★. Recording ★★★★★.  
**BEETHOVEN:** *Symphony No. 8/MENDELSSOHN: Symphony No. 4.* Royal Philharmonic, Sir Thomas Beecham. COLUMBIA ML4681, 12". Performance ★★★★★. Recording ★★★★★.  
**BEETHOVEN:** *Symphony No. 3.* Rochester Orchestra, Leinsdorf. ENTRE RL 3069, 12". Performance ★★★★★. Recording ★★★★★.  
**BEETHOVEN:** *Piano Concerto No. 3.* Ely Ney with Vienna Philharmonic, Karl Boehm. URANIA UR87-2, 12". Performance ★★. Recording ★★★★★.

## By WILL LEONARD

There's a department, within our "Classics in Capsule" tabulation, called "Standard Warhorses" because its scans the old nags who've outlasted a couple of generations of listeners in a couple of million performances.

Sometimes it seems there should be another category called "Real horses" class. old, tired, swaybacked warhorses, to include the beat-up antiques which long since deserved graduation from a mere "Standard war-

## How High the Schubert

What *Muskrat Ramble* is to the Dixielanders, what *How High the*

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# Classics Guitar Discs Booming

The git-box, heart of country instrumentals and once again active in the jazz realm where it long languished, is practically non-existent in symphonic music, but it's suddenly booming surprisingly in another sector of the classical recordings field. Though actual guitar recitals are rare, the concert guitar has become a best seller among the LPs.

Andres Segovia, who for many years played to half-empty houses of aficionados whose enthusiasm made up for their lack of numbers, scored a surprise hit on television a year or so ago, and now is obtainable on half a dozen long-playing discs under several labels. He even (and this we'll never understand) received ten points as the best jazz guitarist in the country in *Down Beat's* first annual critics' jazz poll!

Rey de la Torre has been Se-

govia's principal competitor, in a classical vein closely akin to that of the old maestro from Granada. That's the style of guitar, specializing in Bach and Sor, Granados and Albeniz, which has dominated the classical recordings shelf heretofore.

But it's the headier, lustier Flamenco music with a frequent vocal, sultry or poignant, that is showing a suddenly widespread appeal among the classical record buyers. Carlos Montoya gave Remington

there's only one reason why they should be inserted once more on dealers' already-crowded shelves. This coupling is the first in the low-price field inhabited by Columbia's Entre label.

If there is a runner-up to the weary "Unfinished" in the business of being backneyed, you'd expect it to be Tchaikovsky's first piano concerto, always a favorite, but a positive bore when it hit the jukes in a Freddy Martin version a decade ago. Sure enough, that's the runner-up. It's back this month in its fourteenth microgroove edition and, at the hands of de Vries and Rother, it's a real turkey. When they start whittling down the number of B minor piano concerto recordings in the Tchaikovsky catalogue, this should be among the first to go.

## Old But Untired

Sometimes, of course, a musical warhorse can be real old and sway-backed without sounding very tired. That's the case with Beethoven's eighth and the Mendelssohn "Italian" symphony in their brilliant Beecham pairing for Columbia. It's the eleventh time on LP for each, but they sound as bright as they did in the horse-and-buggy days.

Leinsdorf and the Rochester orchestra are making their bow on the Entre label a double one, checking in with the Beethoven *Eroica* in addition to the Schubert-Mozart disc mentioned above. This, too, is efficient but hardly to be described as filling a void, since there are

one of its leading items with his Flamenco disc this season, and he's a big hit on the obscure Montilla label, a Spanish import, in a two-record album, *Aires Flamencos*.

## No Show-Stealing

'El Pili' Flamenco, on the Esoteric label, is a disc named for "El Pili," the nickname of Pedro Jimenez who does the singing, but nobody does any show stealing from the guitarists, Maria Escudero and Albert Velez.

Maravilla is featured in a couple of Westminster sides, with Pepe Valencia, voice. (They never seem to describe the vocal equipment of Flamenco singers as being soprano or tenor, contralto or bass; maybe it's because the vocalists roam somewhat indiscriminately.)

There's no indication that a few genuine Flamenco concerts will develop from this recordings' sales trend, though an imaginative impresario might do worse than consider booking one or two of the git-box virtuosos. It is possible that the record collectors' interest in the Iberian banjo stems less from an avid interest in its music than from its hi-fi advantages. With few recorded solo instruments can a high fidelity fan turn the volume as high, and still avoid distortion.

Of such factors are trends made, in an electronic age.

—will

## CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★★ Very Good, ★★★★★ Good, ★★★★★ Fair, ★★★★★ Poor.

## NEW DIRECTIONS

DISC DATA	RATINGS	COMMENTS
VILLA-LOBOS: String trio. Alexander Schneider, violin; Milton Katims, viola; Frank Miller, cello. COLUMBIA ML4686, 12".	★★★★★ Performance ★★★★★ Recording	● First recording, and a beautifully balanced one, of the Brazilian's semi-romantic opus, loaded with themes, of 1945 vintage. The fiddlers, who are three-fourths of the New York Quartet, are a well-integrated unit.
SEMPRINI: Mediterranean Concerto/DOCKER: Legend/KING: Theme from Runnymede Rhapsody. Rochester "Pops," Morton Gould. COLUMBIA AL36, 10".	★★★★★ Performance ★★★★★ Recording	● Albert Semprini's effort, reminiscent of Addinsell's <i>Warsaw Concerto</i> , is given a fittingly-schmalzy reading, neatly defined, by the ubiquitous Gould. The Robert Docker and Reginald King works, combined on the other side, are reissues.

## RARE VINTAGES

HANDEL: <i>The Faithful Shepherd.</i> Soloists, Columbia Chamber Orchestra, Lehman Engel. COLUMBIA ML4685, 12".	★★★★★ Performance ★★★★★ Recording	● This cast—Genevieve Warner, Lois Hunt, Genevieve Rowe, Elizabeth Brown, Virginia Paris, Frank Rogers—is the one which gave this extremely rare opera its first American performance last year in New York. Singing in Italian, they make this a fine collectors' item for classicists.
WEBER: Piano sonata No. 1. Helmut Relef. DECCA DL7543, 10".	★★★★★ Performance ★★★★★ Recording	● Another first LP recording of a work played here with such felicity that you wonder why it hasn't been in the catalogues before this.
BACH: Five organ works transcribed. Georgy Sander, pianist. COLUMBIA ML4684, 12".	★★★★★ Performance ★★★★★ Recording	● No doubt about it; in this day and age, a listener's ears are better attuned to the piano than to the organ of old, and Sander makes those pieces sparkle with clarity, in a companion volume as distinguished as his earlier Bach adaptations.

## STANDARD WARHORSES

RAVEL: <i>Bolero/RIMSKY-KORSAKOFF: Capriccio Espagnol.</i> Detroit Symphony Orchestra, Paul Paray. MERCURY MGS50020, 12".	★★★★★ Performance ★★★★★ Recording	● The Detroiters, starting from scratch under a new conductor, have themselves a good orchestra which still needs some polishing. Mercury's sound engineers do wonders for it, in a brilliantly reproduced pair of sides.
BEETHOVEN: Trios Nos. 5 and 6. Santoliquido Trio. DECCA DL9691 12".	★★★★★ Performance ★★★★★ Recording	● Arrigo Pelliccia and Massimo Amintoreff are the fiddlers with a remarkably silky tone. Sometimes the pianist for whom the trio is named has a splendid tone too. But not always. The performance is not consistent.
HAYDN: Symphonies Nos. 44 and 49. Vienna State Opera Orchestra, Herman Seherchen. WESTMINSTER WLS206, 12".	★★★★★ Performance ★★★★★ Recording	● Good, workmanlike jobs, by a man and an orchestra that knows its subject, of the "Passions" and "Trauer," two of Haydn's strongest symphonies. A happy combination.

## Record Reviews

Five star records and others of special interest to *Down Beat* readers are reviewed at length. Others are given shorter reviews. Ratings: ★★★★★ Excellent, ★★★ Very Good, ★★ Good, ★★ Fair, ★ Poor.

### Frank Chacksfield

★★★★★ *Ebb Tide*  
★★★★★ *Waltzing Bugle Boy*

Frank Chacksfield, who broke into the top ten with his sock arrangement of *Terry's Theme*, has two more potent sides. Oddly enough, his *Ebb Tide*, is a late-comer, being previously recorded by Robert Maxwell, its composer, for Mercury. However, the use of sound track background with the cry of gulls and the wash of the waves, gives this much more force and should make it a best seller. Reverse side is a sprightly contrast with the bugles blowing gleefully throughout. (London 1358).

### Ken Curtis

★★★★ *Hannah Lee*  
★★★★ *Are You*

Here's a strong newcomer, heretofore in the western field, who does a fine baritone job on *Hannah* and then displays an excellent crooner's voice on *Are You* backed with a good chorus. Only negative thing is the small band used. (Crystalette CR-657).

### Billy Eckstine

★★★★ *It Can't Be Wrong*  
★★★★ *I Can Read Between the Lines*

Eckstine really gives *Wrong* all his best flourishes, and it might result into a mid-hit. The other is a pretty ballad but not passionate enough for the Mr. B. fans. (MGM-11550).

### Vince Fiorino

★★★★ *Blue Canary*  
★★★★ *I Love Those Dark Eyes*

Tubist-composer has a natural follow-up to his first hit, *Red Canary*, loaded with gimmicks and his sliding tuba. *Dark Eyes* is a paraphrase on the standard with triple tongue vocal and instrumental. (Okeh 6986).

### Dolores Gray

★★★★★ *That's Love I Guess*  
★★★★★ *L-O-V-E*

Perhaps Miss Gray, who has been mainly thought of as a musical comedy singer, has done some slicing of ballads before, but this wonderfully-phrased tune comes as a delightful surprise. With some push by the record company this should make a considerable dent in the best sellers. Other tune, *L-O-V-E*, is in the more familiar style of the star, a cute tune with an upbeat. (Decca 28783).

### Homer and Jethro

★★★★ *I'm Walking Behind You-All*  
★★★★ *Mexican Joe 6-7/8*

Those comic caballeros break-up another popular hit with some extra heavy fine corn. *Joe* is better instrumentally, but just doesn't seem to have that extra something to make it as strong as *Walking*. (Victor 47-5372).

### Dean Martin

★★★★ *If I Could Sing Like Bing*  
★★★★ *Don't You Remember*

Two sure-fire sellers here, one

of them (*Remember*) because it's a shuffle-rhythmed cutie sung with engaging insouciance; the other because it shrewdly employs the simple, and parasitical, expedient of trading on Crosby's popularity. Amusing stuff, though, done with relaxed amiability. (Capitol 2555).

### Melachrino Strings

★★★★ *Shadows*  
★★★★ *The Sword and the Rose*

Sprightly, programmatic stuff in *Sword*, with plucked strings going at a fast clip for an effect just different enough to merit a spin. *Shadows* is nicely moody, starting eerily, building to lush romanticism, then reverting—a fine listening side. (Victor 47-5362).

### Guy Mitchell

★★★★ *Chick-A-Boom*  
★★★★ *Cloud Lucky Seven*

Typical Mitchell material is the Bob Merrill-penned *Chick-A-Boom*, enabling the singer to toss off great chunks of vocal virility, in keeping with his many fans' requirements. Whatever its merits, *Chick* is immensely catchy, a compensating factor in this case. *Lucky* is misnamed, being a weak vehicle for the lad's robust stylings which, incidentally, suggest a growing awareness of what Norman Brooks discovered long ago—that Jolson, like Tchaikovsky, is apparently in the public domain. (Columbia 4-40035).

### Barbara Ruick

★★★★ *You Can't Do Wrong Doin' Right*  
★★★★ *Just You, Just Me*

Principal honors here go to material and accompaniment, which outclass the merely-adequate Ruick vocals. The uptempo *Just* is a good tune with worthy lyrics, in which singer is more than abetted by neat, pop-flavored backing, sustaining musical interest. High-grade tune and accompaniment, again, make a fine side of the familiar *Wrong*, on which Barbara gets an A for effort. (MGM 11555).

### Merle Travis

★★★★ *Re-Enlistment Blues*  
★★★★ *Dance of the Golden Rod*

Out on a limb goes the *Beat* to pick a potential pop winner from this c and w etching, but *Blues*, the ditty sung by Travis in the film, *From Here To Eternity*, looks deservedly, to make it with a wider audience. A haunting, compulsive quality making for repeated listenings is achieved with a simple tune, Merle's big voice, and throbbing guitar, aided by a couple of unbilled buddies, one of whom would seem to answer roll call as F. Sinatra. Flipside is standard c and w fare. (Capitol 11554).

Jane Turzy and Grady Martin  
Slew Foot Five

★★★★ *Call Me Up*  
★★★★ *I've Got a Letter*

Well-handled Beatrice Kaye-ish material on *Call* makes for a fun-side that should click. *Letter* is

ricky-ticky and oh-so-tricky. Some good sax work, incidentally, on both. (Decca 28792).

## Other Releases

Mary Rose Bruce—★★★★★ *Ain't Heard Nothing Yet*/★★★★★ *Friends and Neighbors* (Victor 47-5381). *Ain't Heard* has a nice folksy twang to it with some excellent choral work. *F&N*, however, is more in the country-religious vein that is popular now and possibly will hit bigger... Larry Clinton and Key Howard—★★★★★ *Pretty Butterfly*/★★★★★ *Walkin' Down a Country Road* (MGM 11557). These are mostly vocals, either by Howard or a chorus, and don't give Clinton much leeway to display the orchestra... Joe "Fingers" Carr—★★★★★ *Doodle-Do-Do*/★★★★★ *San Antonio Rose* (Capitol 2557). The honky-tonk '88'ing of Carr gives these oldies some real fine upbeat trimmings.

Otto Cesana—★★★★★ *Sugar and Spice* (Columbia CL261). This LP by an outstanding arranger and conductor gives you just a taste of various themes that would be fine for television or films, but just not enough for remembering or humming... Xavier Cugat—★★★★★ *You Too, You Too*/★★★★★ *Chivirico* (Victor 47-5391). Stuart Foster on *You* sounds a lot like Tony Martin, and the liting number might get some juke plays. Flip tune, a mambo doesn't have the usual Cugie fire.

Jacki-Fontaine—★★★★★ *Oh My! Love/Are You Lonesome Tonight* (Crystalette CR-656). Please draw another beer. These two, especially the latter, are perfect fare for the pub trade... Fontaine Sisters—★★★★★ *Please Play Our Song*/★★★★★ *Falling* (Victor 47-5383). While well done, both of these tunes get nowhere because of the light material... Ken Griffin—★★★★★ *You, You, You*/★★★★★ *No Other Love*. These organ versions have all the pumps out, and the roller skating fans should be happy with this pairing... Merv Griffin—★★★★★ *I Kiss Your Hand, Madame*/★★★★★ *I'll Be There* (Columbia 4-40026). Workover of the standard, *Kiss* is okay but *There* is more in the Eddy Howard style.

Martha Lou Harp—★★★★★ *Dream Time* (Columbia CL 6258). This LP, filled with such tunes as *Harbor Lights*, is just right for a relaxing half hour. Gal chants a real mellow score, aided by the fine work of Gene Parrazo on organ and Gloria Agostini on harp. However, it might have been even better with some variation... Bill Hayes and Judy Johnson—★★★★★ *Little Kiss Each Morning*/★★★★★ *Love You* (MGM 11556). Revival of *Kiss* by singers long associated with TV's *Show of Shows* is cheer-

ful listening as is the other side.

Richard Hayman—★★★★★ *Something Money Can't Buy*/★★★★★ *Hi-Lili, Hi-Lo* (Mercury 70196). There certainly should be a movie around that would want to buy this for a theme. *Hi-Lili* seems not to score just as an instrumental... June Hutton and Axel Stordahl Ork—★★★★★ *No Stone Unturned*/★★★★★ *Rather* (Capitol 2549). It's a pity that a singer of Miss Hutton's stature has such drivel to work with.

Mario Lanza—★★★★★ *Song of India*/★★★★★ *If You Were Mine* (Victor 49-4209). It's clinker time in India, and on the well-tailored *Mine*, too, as the schmaltz-conscious Mario pushes himself right smack off-key; whether or not his fans care remains to be seen... Steve Lawrence—★★★★★ *You Can't Hold a Memory In Your Arms*/★★★★★ *King For a Day* (King 1252). Okay vocals and good band work (by Dewey Bergman ork) on a couple of nice dance tunes.

Gisele MacKenzie—★★★★★ *Till They've All Gone Home*/★★★★★ *Half-Hearted* (Capitol 2556). Gisele, aided by splendid Buddy Cole backing, gives *Half-Hearted* more than it deserves. *Home*, though passable, again isn't up to what singer merits in the way of material... Lou Monte—★★★★★ *Angelina*/★★★★★ *Jealous of You* (Victor 5382). Effective, straightforward vocalizing on simple *Angelina* could amount to a juke click. Other deck puts a bad English lyric to a pretty tango that, however, requires greater vocal resources than lad seems able to muster.

Dinah Shore—★★★★★ *Eternally*/★★

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## Gretsch Spotlight

### "That Great Gretsch Sound" Draws Rave Of Still Another Drum Star, Jo Jones



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"The Story of Three Loves"  
AND  
"SWEET LILIANI"  
MERCURY 70202



## 'Down Beat' Best Bets

These are not necessarily the best-selling records in each of the categories, but they are sides we think you should pay attention to when making your purchases.

### Popular

1. *If Love Is Good to Me*, by Nat Cole. Capitol 2540.  
Nat's rendition of this one makes it a must.
2. *A Pair of Trumpets*, by Jerry Gray. Decca 28782.  
Hornmen Pete Candoli and Mickey Mangano are featured in a lovely setting arranged by Gray.
3. *The Dummy Song*, by Louis Armstrong. Decca. 28803.  
Louis has himself a picnic with the cleaned-up oldie.

### Jazz

1. *Better Luck Next Time*, by Dave Pell's Octet. Trend 58.  
Tenorist Dave and seven others from the Les Brown band tour smoothly through a good Shorty Rogers arrangement.
2. *Milt Jackson EP*. Prestige 1303.  
Vendome and three others are on this EP that features John Lewis' arrangements and piano. Milt's vibes also are tops.
3. *Lullaby in Blue*, by Benny Carter. Victor 20-5389.  
A lovely Carter original that Benny plays to the hilt.

### Classical

1. *Granados: Twelve Spanish dances*. Jose Echaniz, piano. Westminster WL5181.  
Splendid music, played with style and engineered with tonal accuracy.
2. *Honegger: Joan of Arc at the Stake*. Vera Zorina, Philadelphia Orch.—Ormandy. Columbia SL178.  
Still one of the best sellers of the year, worth shoppers' attention.
3. *Bloch: Violin concerto*. Joseph Szigeti, Orchestre de la Societe des Concerts du Conservatoire. Columbia ML4679.  
This one fills a gap in the record repertoire and fills it well.

(Advertisement)

## Gretsch Spotlight

"That Great Gretsch Sound" Draws Rave of Still Another Drum Star, Dick Shanahan



Dick Shanahan, former Les Brown and Charlie Barnet drummer, is one of the busiest radio and recording artists on the West Coast. Does a lot of teaching, too. Like other name-band artists, he uses Gretsch Broadkaster Drums, and his reason? "I haven't heard anything like that great Gretsch sound," says Dick. If you like to sound better than you ever have before, drop in to see and try a Gretsch Broadkaster set-up at your dealer. And right now, send for interesting catalog material of Gretsch drums and drummer accessories. Write Dept. DB-9953, The Fred. Gretsch Mfg. Co., 60 Broadway, Brooklyn 11, N.Y. or 218 S. Wabash, Chicago 4, Ill.

## Record Reviews

(Jumped from Page 12-S)

luster melody subjected to ghastly boy-girl harmonizings.

## Dance Bands

### Ray Anthony

★★★★ *Dragnet*  
★★★ *Dancing in the Dark*

Walter Schumann's theme for the Jack Webb TV show is a real commercial piece of business and Ray takes full advantage of it. Brass section is especially strong, saxes are throaty, and Anthony may yet achieve his first full-fledged instrumental hit. Flip is o.k. treatment of the standard, with Ray's horn the only solo instrument. (Capitol 2562).

### Claude Thornhill

*Summer Is Gone*  
*When I'm With You*  
*By a Rippling Stream*  
*Puttin' and Takin'*  
*You Go to My Head*  
*Adios*  
*Deep Purple*  
*To Each His Own*

Rating: ★★★★★

*Dream Stuff* this album is called, and an apt title it is. The arrangements are like a rich, thick fabric, Claude's featured piano its quiet, charming self, and the tunes a great blend of standards and little-known melodies.

First four sides aren't separated by bands, just a couple of bars of Claude's theme, and blend into one another in a way that gives a feeling you're listening to one composition.

The theme (*Snowfall*) is heard at greater length in two short tracks at the beginning and end of side two—it's like a dance set.

Here's some superb, relaxed listening. (Trend LP 1001).

### Other Releases

Blue Barron—★★★★★ *The Sentimental Things You Do* (Ain't Nature Grand (MGM 11554)). Jo Ann Miller sings excellently with the Blue Notes in the subdued *Sentimental*, a pretty side . . . Ted Heath—★★★★★ *Yours Is My Heart Alone* (Alouette (London 1344)). *Alouette* is mechanically Milleriah, *Heart* is lighter, but neither one impresses particularly—could have been done by almost anyone . . . Ray McKinley—★★★★★ *Ol' Shank's Mare* (Rhythm-A-Tic (Decca 28788)). Very little band work here—mostly Ray's vocals. And though he still has the happy quality, neither of these tunes is a *Red Silk Stockings* in sales potential.

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RECORDS



## Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Aug. 26. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

	Position Last Issue
1. <i>Vaya Con Dios</i> Les Paul-Mary Ford, Capitol 2486.	2
2. <i>No Other Love</i> Perry Como, Victor 47-5317.	3
3. <i>I'm Walking Behind You</i> Frank Sinatra, Capitol 2450; Eddie Fisher, Victor 47-5293.	1
4. <i>You, You, You</i> Ames Brothers, Victor 47-5225.	8
5. <i>Crying in the Chapel</i> June Valli, Victor 47-5368; Ella Fitzgerald, Decca 28762.	—
6. <i>P.S. I Love You</i> The Hilltoppers, Dot 15085.	7
7. <i>Song from Moulin Rouge</i> Percy Faith, Columbia 39944.	4
8. <i>Oh</i> Pee Wee Hunt, Capitol 2442.	—
9. <i>With These Hands</i> Eddie Fisher, Victor 47-5365.	—
10. <i>C'est Si Bon</i> Eartha Kitt, Victor 47-5358.	—

## Tunes Moving Up

These are not the second top ten tunes. They are songs on which there is much activity and which could move up into the *Down Beat* Scoreboard. The records listed are those the editors of *Down Beat* suggest you listen to when making your purchases.

1. <i>Butterflies</i> Patti Page, Mercury 70183.
2. <i>Dragnet</i> Ray Anthony, Capitol 2562.
3. <i>Gambler's Guitar</i> Jim Lowe, Mercury 70162; Rusty Draper, Mercury 70167.
4. <i>If Love Is Good to Me</i> Nat Cole, Capitol 2540.
5. <i>God Bless Us All</i> Bruce Weil, Barbour 1005.
6. <i>The Most Beautiful Girl in the World</i> Tommy Dorsey, Decca 28766.
7. <i>Eternally</i> Vic Damone, Mercury 70186.
8. <i>Tropicana</i> Monty Kelly, Essex 325.
9. <i>The Dummy Song</i> Frances Faye, Capitol 2542; Louis Armstrong, Decca 28803.
10. <i>Baby, Let Me Kindle Your Flame</i> Richard Bowers, Columbia 40016.

## RECORDING STARS ARE ON MERCURY



RICHARD  
HAYMAN

"EYES OF BLUE"  
FROM  
SHANE  
AND  
LIMELIGHT"  
MERCURY 70168



EDDY  
HOWARD

"Love Every  
Moment  
You Live"  
AND  
"THE RIGHT WAY"  
MERCURY 70176



RALPH  
MARTERIE

"The Moon  
Is Blue"  
AND  
"GIRL OF THE  
GOLDEN WEST"  
MERCURY 70199



JIMMY  
PALMER

"OH"  
AND  
"BY THE  
BEAUTIFUL SEA"  
MERCURY 70182



RUSTY  
DRAPER

"Lighthouse"  
AND  
"I LOVE  
TO JUMP"  
MERCURY 70188

# Jazz Reviews

Records in this section are reviewed and rated in terms of their musical merit.

## Battle Of Jazz Vol. 7

★★★★ Roy Eldridge  
The Gasser  
Jump Through The Window  
Minor Jive  
Stardust  
★★★ Sammy Price  
Honeyuckle Rose  
Big Joe  
Boogie Woogie Notion  
Boogin' A Plenty

Both sessions were made on the same day 10 years ago, and both feature, among others, the late Joe Eldridge on alto, Ike Quebec on tenor, and the late Hal West on drums.

Roy was blowing at least as excitingly then. First title is *Sweet Georgia Brown*, starting with some great muted work; next is a blues. *Minor* builds fast and well, gets a mood; *Stardust* is the quintessence of Roy at his ballad best. This side gets its five, in spite of rhythm section and band weaknesses, because it's a remarkable tribute to the perennial power of Mr. E.

The Price sides have the boogie pianist surrounded by trumpeter Bill Coleman, et al, with Oscar Pettiford on his very first session (he takes a chorus on *Honeyuckle*). The material is weak, but there are a few interesting moments. (Brunswick 58045).

## Rolf Ericson

★★★★ Conservation  
★★★ Lullaby In Rhythm  
Cut in September, 1950, in Stockholm by the Swedish trumpeter (who recently replaced Shorty Rogers at the Hermosa Beach Lighthouse), *Conservation* is a most beguiling instrumental penned by Gösta Theselius. It starts and ends with two bars of 7/4 and two of 5/4, has a melody composed mainly of whole notes, and features excellent work by the leader's horn, Gullin's baritone, Domnerus' alto, and Reinhold Svensson's piano. A mad mood, man!

*Lullaby*, cut four months later, has a different line-up and was scored by Gunnar Svensson (no relation), who played piano on this date. Ericson, Gullin, Domnerus, and tenor man Rolf Blomquist are heard to satisfying, but not startling, effect. (Discovery 1733).

## Claude Thornhill

Jeru  
Poor Little Rich Girl  
Five Brothers  
Rose of the Rio Grande  
Mambo Nothing  
Family Affair  
Adios

Rating: ★★★★★

Gerry Mulligan arranged the first four, Ralph Adridge the next pair, and the whole session came off admirably. The band doesn't have the unit feel and impelling throb of Claude's '47 bunch, but then, precious few bands ever have. This crew sails through the arrangements confidently (*Rose* is one of the best big band things Gerry ever did), shows some eager soloists (altoist Gene Quill and trumpeter Dick Sherman take honors), and all in all, you'll have a ball. This LP is a most auspicious beginning for Trend label's jazz series. (Trend LP 1002).

## Sarah Vaughan

September Song  
Time After Time  
Don't Worry About Me  
Lover Man  
A Hundred Years from Today  
Gentleman Friend  
I Feel So Smoochie  
Love Me or Leave Me  
Everything I Have Is Yours  
The One I Love Belongs to Somebody Else  
It's You or No-One  
Trouble Is a Man  
It's Magic  
I'm Through With Love

Rating: ★★★★★

When Sarah was not quite yet famous, she sat in as vocalist with such recordings bands as Teddy Wilson's (first three sides above), and Dizzy's and Georgie Auld's (next two). Today her name means so much that there is no mention of Wilson, Gillespie, or Auld on this 12-inch LP; nor, for that matter, of the various bands that played for her on the other tunes.

This is the early, natural Vaughan when it was a new and wondrous sound, when artistry was foremost, vocal groups and hit parade dogs farthest from her mind. This was 1945 (*Lover Man*) and '46 (*September*, etc.) and '47, and to know the enormous impact

this girl had on the vocal scene, you have to have these sides.

Charlie Ventura's tenor is heard on *September*, George Treadwell's trumpet on *Everything*. Diz of course on *Lover*, Jimmy Jones' sedate, pretty piano on *Gentleman*. A delightful lack of pretention, of coy and cute mannerisms, and an abundance of sincerity, can be observed on the majority of these titles. Sarah should listen to them herself sometime. (Allegro 3080)

## Jazz Singles

Barbara Carroll — ★★*Morocco* (Discovery 174). Two versions, one instrumental and one vocal, of a so-what piece of material. Barbara's fine trio can do better. . . . Woody Herman — ★★★★★*Men From Mars*/Clark Curtis — ★★*Mood* (Mars 800). Better wait until this jumping blues of Woody's comes out on LP, since it's coupled here with a side by a new singer. Latter, though his material is a lyricized version of Duke's old *Serenade To Sweden*, has little to offer but a nice Nat Pierce background. . . . Honey Gordon — ★★*Can You Blame Me*/The Gordons — ★★*Bebooper* (Debut 110). Honey shows promise, but is ruined by a way-off-center pressing. The reverse couldn't have been saved; an out-of-tune vocal group sings the most pediculous song of the year.

Max Roach Quartet — ★★*Cou-Manchi-Cou*/★*I'm A Fool To Want You* (Debut 109). The fast instrumental features Max, with Walter Davis II, piano, Franklin Skeete, bass and Hank Mobley, tenor; the Sinatra ballad on the back is all Mobley. . . . Earl Hines — ★★★★★*Sleep Walking*/★★★*Hot Soup* (King 4645). A walking blues and a jumping blues, stereotyped but well played, with such superior soloists as Aaron Sachs on tenor, Vernon Smith, trumpet, Benny Green, trombone, Carl Pruitt, bass, and the Fatha at the keys. . . . Erroll Garner — ★★*St. Louis Blues*/★★★*My Ideal* (Columbia 40043). Interesting variety of

tempos and moods on the blues; formula Garner on the coupling.

## Jazz LPs

Marian McPartland — ★★★★★*Moods* (Savoy 15022). Disregard the clumsy cover picture and the misspelled liner notes and come on in—the music's fine. Six longish versions of fine tunes such as *Willow Weep For Me* and *All My Life*, with Marian at her most elegant. . . . Les Brown — ★★★★★*Le's Dance* (Coral 56094). Eight over-familiar instrumentals (*Perdido*, *Cherokee*, *Flying Home*, etc.) played by kicking ensembles and modern solos, the latter including Dave Pell's tenor, Geoff Clarkson's piano, Don Fagerquist's trumpet. Arrangers don't get the label credit they deserve, but they did a swinging job.

## Betty Bennett, Lancers Added To Trend Roster

Hollywood—New additions to talent rosters of Trend Records, discery launched recently by Albert Marx, formerly head of Discovery, include The Lancers, vocal quartet now accompanying Kay Starr in England; and singer Betty Bennett, wife of Andre Previn, MGM music director.

Others on the Trend roster include Claude Thornhill, Jerry Fielding, Dave Pell octet, John Graas septet, Jerry Duane, and the Jud Conlon Rhythmaires.

## Skyscrapers Back And Rama's Got 'Em

New York—Tedd Lawrence, New York disc jockey, has reorganized his Skyscrapers group and has signed a two-year contract with Rama Records, the new North American wing of Tico Records, leading Latin American label.

Lawrence, who once did a deejay show from the Copacabana, has cut his first four sides for Rama, which are due out this week.

## Three Deuces Loses Game

New York—Final chapter in the decline and fall of the Three Deuces, once 52nd Street's foremost jazz club, came in a surprise move early in August, when police swooped down on the spot, confiscated its license and books, and took up the working permits of 15 entertainers and other employees.

The Deuces was best known in the mid-1940s, when it became virtually the downtown birthplace of the bebop movement. Dizzy Gillespie, Erroll Garner, George Shearing and many others had their first New York breaks at the spot. For the last three years, the club had abandoned jazz in favor of strippers and other non-musical attractions.

## Wingy Waxens Pops On Atlantic Pairing

New York—Using the same swing two-beat rhythm which marked his Bluebird recordings a few years ago, Wingy Manone has recorded *Vaya Con Dios* and *The Song From Moulin Rouge* for Atlantic Records.

Personnel on this disc comprised Wingy Manone, trumpet; Dick Cary, piano; Peanuts Hucko, clarinet; Carmen Mastren, guitar; Cliff Leemans, drums; Cutty Cutshall, trombone; John Zimmerman, bass; The Town Criers, vocals. Arrangements were written by Dick Cary.

Hollywood—Imperial Records, long a country and western music label, is putting out its first jazz items with four sides by a quartet headed by Herb Geller, alto sax.

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CIRCLE OF FIFTHS	Scales can be used in		Scales can be used in		Scales can be used in	
	Major		Minor		Major	
	C	C#m	D	D#m	E	E#m
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F	F	F#m	G	G#m	A	A#m
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## Counterpoint

By NAT HENTOFF

Occasionally a friendly but uninformed classical critic will write on jazz. I often wonder whether some of these genial bows do jazz more harm than good.

It is true that the byline of a classical writer may bring jazz to the attention of readers who otherwise dismiss it with summary scorn—few of them, of course, having ever listened to jazz with any care. But if what these readers are told about jazz is distorted—however unwittingly—perhaps they might best have been left alone.

### This Is Jazz?

Let's look at a recent article in the New York Times by one of that paper's able classical critics, Howard Taubman. In the course of a jolly eulogy of the Sauter-Finegan band he referred to it constantly as a "jazz group." Whatever this unit can be called, a jazz group it is not. And I don't think either Sauter or Finegan ever claimed it was.

Jazz encompasses many sounds and many ways of musical self-expression from the still-soaring soprano of Sidney Bechet to the sea-fresh configurations of the Dave Brubeck quartet. But in one respect all jazz has at its base the originating primacy of the individual performer within the mutually cooperative group. Even in large bands like those of Basie, Ellington, Herman, and Kenton, the instrumental voices of the band's soloists are given extended space.

### A Basic Tenet

Another basic tenet of all jazz is the need—often differing in intensity—for the performer to communicate, to really communicate.

His technique, his use of effects are all means toward the end of honest self-expression.

In the Sauter-Finegan band both these criteria are only peripherally evident. What solos are executed by the undeniably excellent sidemen seem truncated and out of context with the overall static nature of the Sauter-Finegan music. The play of improvisation is brief and dwarfed by the array of electronic equipment.

### Nature Of Goals

As for the nature of the band's communicative goals, Sauter and Finegan insistently use effects, not as a means toward a wholly felt and directly experienced end, but as quick tricks to titillate lazy, over-stimulated ears.

The Sauter-Finegan group is a skilled *deus ex machina* creation. It represents musical cybernetics of a high order. It has the heart of a smartly dressed tin soldier.

### An Absurd Introduction

To introduce readers of the Times music page to this as jazz is eerily absurd. It's like telling a European to buy *The Saturday Evening Post* or *Woman's Home Companion* for original examples of creative American fiction. Or pointing to that skilled punster, Ogden Nash, as a leading example of our best poets. Or citing Andre Kostelanetz as representing high-level conductorial taste.

Closer to home is another matter of disproportionate praise. I once wrote that Dixieland revivalists often support mediocrity under the guise of encouraging the youth movement in jazz. If a youngster still plays Dixieland, the more ardent aficionados of the art praise him gleefully though he may be skittishly out of tune and totally derivative in ideas.

### Feverish Oblations

I'm afraid there has been evidence of similar feverish oblations among some modern jazz extremists. It used to be much worse. Quite a few fakers—I use the word rather literally—received praise during the a-borning days of bop. But the inevitable screening process

of time have verified the stature of the Parkers and Powells and withered the laurel leaves of others.

There's been little recent evidence of this kind of messianic activity in modern jazz circles, but there remains a tendency to overpraise and to overstate the alleged newness of some of our experimenters' devices. The musically ad-



Chet Baker

venturous deserve support, but they're ill served by indiscriminate adulation.

### A Case In Point

I think specifically of the former Gerry Mulligan quartet. It was good, and the individual musicians were first-rate, though even there, Chet Baker has much evolving to do, new star though he be.

But was the quartet really that brilliantly original? Weren't the chords more barbershop harmony than anyone except a few musicians publicly noted? Was the counterpoint that contrapuntal or was that revived praiseword used quite loosely at times? And don't the records—some of them—sound kind of dull on rehearing?

As one who lauded the group loudly at initial hearings, I'm just wondering. Anyone for reflection?

## Hamp Back At Band Box

New York—Lionel Hampton's successful stand at the Band Box recently, his first Manhattan club engagement in years, brought a quick return booking. Hamp reopened at the spot Aug. 18 for two weeks, immediately before leaving on his European tour.

The release of Lionel's 1945 Carnegie Hall concert has now been definitely set by Decca for production in October on a 12-inch LP.

## Victor To Release '52 Duke Bash

New York—RCA Victor has acquired the rights to recordings of a concert performed by the Duke Ellington orchestra in Seattle in March, 1952, and taped there by Jack Lewis, an Ellington fan.

Lewis originally pressed a 12-inch LP of the recordings in a limited edition of 50 copies, which he gave away to friends. Columbia, to whom Duke was contracted at the time, has given Victor the green light to put the LP on the market.

## Veteran Pianist Dies On Coast

Hollywood—Clarence Walker, veteran pianist who played with such early jazz units as McKinney's Cotton Pickers and the Benny Moten band, died in General Hospital here July 27 of a brain injury resulting from a fall or a blow.

Local union officials said he had no known relatives here, but that his family, in Savannah, Georgia, had been notified of his death.



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CHET BAKER



PAUL DESMOND — DAVE BRUBECK

Photo by John Brook

## Ballroom Clicks With Sweets To The Latins

By Ralph J. Gleason

San Francisco—While night club owners sing the blues and other impresarios go broke trying to pick up a fast buck in the music business, a swarthy, hustling Latin gentleman named Guadalupe Carlos goes right along like Old Man River just making money.

Carlos, a veteran promoter who has run Latin dances in the Bay Area for over 20 years, has been outstandingly successful in a series of Sunday afternoon affairs held at Sweet's ballroom since the war. Carlos started at the old Lakeside Roof Garden in Oakland, switched to the Persian Gardens, and then went into Sweet's with his "Las Tardadas," as he terms his Sunday soirees.

### Returns As Promoter

Inactive for a short time in the '40s, Carlos returned to the promotion field three years ago and since then has racked up solid grosses with a bill of fare ranging from Latin bands, such as Cugat, Prado, Arcarez, and others, to Mexican movie stars and cafe performers.

Among the Latin picture stars to appear at his affairs in recent years are Cantiflas, the Spanish comedian who holds the house record for attendance (4,000 paid admissions on a Sunday afternoon), Jose Negrete, Pedro Infante, and Maria Victoria. Bands Carlos has used include Carlos Molina, Tito Puente, Luis Arcarez, Perez Prado, and Xavier Cugat. Cugat and Negrete did almost as well as Cantiflas, and Prado drew close to 3,000 dancers in his first appearance.

### A Clear Field

There are close to 50,000 Spanish speaking people in the San Francisco-Oakland Bay Area, according to recent surveys. There is little or no entertainment offered them on a regular basis, hence the immediate click of the Carlos idea. People come from as far south as Fresno and from Stockton and Sacramento, Carlos says, to "see the most beautiful señoritas in the country that attend my affairs."

Carlos left for Mexico City early in July to line up talent for the remainder of the season. Bookings on the list included Noro Morales for Sunday afternoon Aug. 2 and Perez Prado for Sunday afternoon Sept. 13. Carlos is trying to bring the Luis Arcarez orchestra through in the fall. Arcarez and Prado have both played Sweet's before, to very receptive audiences.

### Fame Spreads

Due to Carlos' efforts, Sweet's ballroom is very well known in Mexican entertainment circles. Frequently his packages of movie and radio performers are flown up from Mexico City on Saturday and return by plane Sunday night after their appearance at the Sunday afternoon affairs at Sweet's.

For the last couple of years, Carlos has used as a house band the Merced Gallegos orchestra, a local group which from time to time has featured various jazz men including trumpeter Allen Smith. The Gallegos band plays for dancing in between the appearances of the movie stars and on the occasions when Latin orchestras are booked, sometimes plays intermissions.

## 'Juke Box Jury' Goes Network

Hollywood—Peter Potter, platter chatter merchant whose *Juke Box Jury* (KNXT, 10:30 p.m.-12, Saturdays) is TV's most successful record show here, has been signed for an ABC-TV network series with same show starting Oct. 4.

## Charlie Drayton Ends Life At 34

Hollywood—Tensions common to the music scene were blamed by trade sources here for the death of Charlie Drayton, "the bass-player's bass player," who took his life at his Hollywood home Aug. 4 by spiking a glass of vodka with strychnine.

Drayton, rated by many as one of the best rhythm men in the business, was 34. He had played with Benny Carter in New York at Kelly's Stables around 1940, was with Norman Granz on many of the first Granz concerts here, joined the first JATP touring unit in 1946, later played with the quartet carried by Lena Horne, and with Charlie Barnet.

At the time of his death he was working at a local aircraft factory and playing with a small combo on a weekly TV series and on week-end dance dates.

## Take To The Hills, Sidemen—The 1-Man Band Is Here!

What might happen if the time-and-motion study boys ever latch onto the music business was made evident recently in a bulletin published in England by the Organization and Methods Division of Her Majesty's Treasury, which is governmental nomenclature for a bunch of efficiency experts.

Fresh from attending a concert in Royal Festival Hall, the boys raced for their typewriters and produced a tongue-in-cheek report, excerpts from which follow:

"For considerable periods the four oboe players had nothing to do. The numbers should be reduced, and the work spread more evenly over the whole of the concert, thus eliminating peaks of activity.

"All the 12 first violins were playing identical notes. This seems unnecessary duplication. The staff of this section should be drastically cut; if large volume of sound is required, it could be obtained by means of electronic amplifier apparatus.

"Much effort was absorbed in the playing of demi-semi-quavers. This seems an excessive refinement. It is recommended that all notes should be rounded up to the nearest semi-quaver. If this were done, it would be possible to use trainees and lower-grade operatives more extensively.

"There seems to be too much repetition of some musical passages. Scores should be drastically pruned. No useful purpose is served by repeating on the horns a passage which has already been handled by the strings. It is estimated that if all redundant passages were eliminated, the whole concert time of two hours could be reduced to 20 minutes, and there would be no need for an interval."

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## The Blindfold Test

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# Karen's Carin' For Dinah, Peg, B.

Like most of the girl singers who have clicked in recent years, Karen Chandler is a graduate of the dance band world. As Eve Young she sang with Benny Goodman's fine 1946 band. She is also married to a musician—pianist-arranger Jack Pleis.

Karen was given no information whatever, either before or during the test, about the records played for her. The following are her tape-recorded comments.

### The Records

1. Jo Stafford. *I'm Your Girl* (Columbia) Paul Weston's Orch.

I think that's beautiful. It's Jo Stafford and Paul Weston. She sounds much more warm than I have heard her sound in anything she's done for a long time . . . with a lot more feeling. In fact, it sounds like the first Jo Stafford, when she first started singing, and I think the instrumentation is beautiful behind her.

As far as commercial appeal goes, I think it's a song that every singer would like to make—it's almost too good. I would like to make it myself, but I've got to get a few of those hits in, like Jo's had, before I can afford to do these things. Believe me, it's beautiful and beautifully done. I would rate it four.

2. Jimmy Boyd. *Playmates* (Columbia)

Certainly keeps your toes tappin'. Was that Mitch Miller on Hawaiian guitar? Well, what can I say? The intonation is . . . kind of off on this. Jimmy usually sings with pretty good intonation, but he's kind of flat on quite a few notes on that.

Maybe he didn't feel too good on this date or something, or maybe he didn't feel the tune. I think that they could have picked better material for him—I don't think it's

Jimmy's fault. The record does nothing to me. One star.

3. Fran Warren. *Miss Me Just A Little* (MGM) Joe Reisman's Orch.

It's Fran Warren, and she's tried to hit a very commercial medium on a song. She does it at the very beginning, and then she gets away from it in both releases. She gets back to Fran again, which I prefer, because I love her singing. But, I can see what she's trying to do and I don't blame her for it. She's trying to sell records.

The background could have been a little more subdued. It overpowered Fran in a couple of spots. Now I know you're going to speak up and say it wasn't Fran Warren at all!

I don't think the song is strong. I think it was fairly good, though. I think two and a half stars.

4. Dinah Washington. *Never Never* (Mercury)

Well, I'm not positive that I'm right, but I think it's Savannah Churchill. I dig the record real great. I think it's very infectious. I was sittin' here rockin', I couldn't hold still with it, it's that kind of a beat, you know.

These kind of rhythm-and-blues things interest me very much, because they're a little different from the type things I do, and I like different things . . . I like this kind of singing.

Her voice quality is amazing. It's absolutely untrained, and it's perfect in pitch, and the piercingness of it is very, very exciting. Three stars.

5. Tony Bennett. *Someone Turned The Moon Upside Down* (Columbia) With Percy Faith's Orch.



Karen Chandler

Well, it's Tony Bennett and Percy Faith. Tony has a wonderful quality . . . a crying quality that gives him a terrific feel for a ballad. In fact, he has a quality that sort of chokes you up if you're listening to the lyric, but in an overall sense, I don't get a clarity here.

I don't know if it's the cut or what it is . . . maybe just a fuzzy master. I think it would help, especially on a voice like Tony's, to use just a little echo to give his voice a fullness which it doesn't have there. It's almost tiny, it almost sounds thin, the quality. I'm sure they haven't used any echo at all on that.

After all, people can say "Why do they have to use echo chambers?" and all that; but that's progress; it makes for a better sounding record.

I certainly have them use a little echo on me all the time. It gives a fullness and richness to the voice

and it puts the band in the background and sets the voice in the foreground, which they haven't done here. I don't know why . . . They've done it, I think, on most of Tony's records. If they're experimenting, I don't like it. Two stars.

6. Billy Eckstine. *Laugh To Keep From Crying* (MGM) With Nelson Riddle's Orch.

I know it's Billy Eckstine. I

don't know who did the arranging but it's a beautiful arrangement. I think overall it's a very good record . . . certainly the kind of record I like to see hit. And it's a very, very good song. I don't see it selling a million records though. I think I'd give that at least four stars.

### Afterthoughts by Karen

I see a wonderful trend back towards better things—like six or seven years ago when Stafford was doing things like *There's No You* . . . real pretty numbers, you know. And also a terrific trend toward beautiful instrumentals, which I really love. Of course, I hope they don't put singers out of business—I hope it won't, but I have to be truthful!

## Musical Crossword

By John Frigo

1	2	3	4	5	6	7	8	9	10
11				12		13			
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46			47				48		49
50	51					52		53	
54						55			

Across

- Peterson's new guitarist
- The dance of love
- Popular drummer
- Lyric tenor originally with White-mans
- Initials of organist with Three Suns
- Nat says if you do this you'll find happiness without an end
- Harry Blo—, Dixieland clarinetist and leader
- Bits of info on particular subject
- Goodnight—, pop tune
- She got out of Benny's hand and got herself some money, too
- This girl never knew
- Aged
- The very end
- If you're interested, you've got
- Brassy Lombardo
- Former Russian ruler
- Religious ceremony
- He's electric, but not a train
- First name of

Down

- South—art St.16. Rossini wrote an opera about him
- Let's have another piece of—
- Pause in music
- First word in song, *Only Have Eyes*
- Leone Bellson's wife
- Var. of ees
- Popular whiskey
- It swings low
- Several musicians belong to this or—
- Spirit (Fr.)
- Writer of *Mad About the Boy*
- Every disc has one
- Lee—, former well-known girl singer
- Concert violinist
- 1st name of famed cool school pianist
- Jazz Hot
- Demon
- Viennese waltz
- Melody
- Alderman (ab-brev.)
- The is almost dynamite
- If you cut out, you're really this
- Where movie scenes are shot
- Jazz violinist
- Part of a car
- Rossini wrote an opera about him
- Eddie Fisher's big 1952 hit
- Marilyn Monroe's current film moniker
- Fable teller
- All music has this, and sometimes it's a gas
- Oldtime jam tune
- For those who in the rain
- Fibber
- First init. and last name of ex-Ellington tenor man
- French composer
- Coates, composer
- People in show business call it the—
- The Moore the merrier
- Weaving device
- You're the— in *My Coffee*
- Accordienist-comedian (init.)
- Artists and Repertoire

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## Tony Martin Set As Soloist With K.C. Symphony

Kansas City—The Katz Drug Company, Kansas City chain, will again, for the eleventh year, sponsor a free philharmonic concert this fall in the main arena of the Kansas City municipal auditorium.

Contracts have just been signed with Tony Martin and Lillian Murphy, to appear as guest soloists with the 100-piece Kansas City Philharmonic orchestra under the direction of Hans Schweiger. An estimated 35,000 persons are expected to attend this two-night annual event, Oct. 30 and 31.

The appearance of Martin is the result of a successful 1952 test booking of Liberace. In previous years, the two-artist event has usually been confined to Met opera stars.

## Now 'Dragnet' Must Snare Bootleggers

Hollywood—Walter Schumann, composer-conductor of the background music on the *Dragnet* radio and TV series, is having the unique experience of finding his principal theme for the Jack Webb show jumping at him from juke boxes, but he isn't entirely happy about it.

He's very pleased, he says, with the Ray Anthony and Buddy Morrow recordings which were both pushing their way toward the top of the bestseller lists at deadline—but he warns he will "make it tough" for bandleaders and record companies that have been jumping on the *Dragnet* bandwagon with what he calls "bootleg" versions.

### Why He's Happy

One reason Schumann is happy about the Anthony-Morrow slicings is that he happens to be one of the very few composers of radio background music whose contract specifies that he retains all rights to his music other than performance on the *Dragnet* series, and is collecting the regular composer's royalty on the sales of these two versions—the only licensed ones up to this deadline.

### Puts Focus On Radio Scores

Schumann says that aside from the financial benefit he is receiving from the success of the Anthony and Morrow records he is even more pleased because it has demonstrated the importance of original music in radio and TV drama shows. He told *Down Beat*:

"For years it's been hard for those of us who write music for radio to establish the value of our music—almost impossible since the trend toward widespread use and re-use of the huge stock of recorded bridges and cues which the networks have amassed. We're also competing with music written for the same purpose and recorded in Europe where they can afford to use large orchestras compared to the relatively small groups permitted under U.S. radio and TV budgets.

### Protection For Composers

"The only way composers can protect themselves and at the same time help to protect instrumental musicians from replacement by recorded music is to retain the rights to their music. Then we have federal law to fall back on.

"That's one of the reasons I'm

going after all those who make unlicensed versions of my *Dragnet* theme and have my attorneys demand an accounting and payment. The principal that a composer owns the rights to his music must be maintained."

## Woody Herds Herd Eastward Again

New York—Woody Herman's Third Herd has been booked into the Band Box for a week opening Sept. 5. This is the second time this summer the group plays the spot, having been there for two weeks in June.

Bobby Styles has replaced Tommy DiCarlo on trumpet, and Johnny Howell was due to rejoin the band on lead trumpet at writing. Herman is now back in the GAC stable, and after a vacation this fall, will hit the road back to the coast heading towards a two-week date at the new Down Beat Club in San Francisco Dec. 1.

## Burns Buys Angelo's

Omaha—Angelo's, leading name cafe here, which used record names for the last few years, was sold to John Burns last month and will continue to use record headliners.

## Dick Haymes: Inside Angles

New York—A curious sidelight to the Dick Haymes deportation proceedings, which hit every front page early in August when the singer was arrested for possible shipment to his native Argentina, is the existence of the "forgotten woman" in Haymes' life.

Every wire service and local story stated that Haymes' first wife was Joanne Dru, his second Nora Eddington Flynn. Actually, as many musicians recall, Haymes was married in 1940 to singer Edythe Harper, who divorced him the following year. Once vocalist with the bands of Ray Noble, Muggsy Spanier, and others, she has been married for the last 12 years to trombonist Vernon Brown, ex-Goodmanite who has spent the last decade as an ABC house musician.

Broadway columnist Earl Wilson revealed that the tip-off to U.S. authorities on Haymes' draft status was the result of a feud with businessmen backers. After losing a heavy investment in Haymes, Wilson said, they promoted a publicity romance with Rita Hayworth, which backfired when Haymes became genuinely warm toward Rita and cool toward the "boys," who had sunk their loot into his snarled finances.

Haymes' income tax troubles led to his being forbidden to leave the U.S. last year to play a London Palladium date.

## Soundtrack Siftings

(Jumped from Page 5)

to bring film composers, conductors, and musicians into closer contact with film audiences.

Shorty Rogers' arrangements of juke sequences composed by Leith Stevens for his score for Columbia's Marlon Brando starrer, *The Wild One* (fall release) caught attention of RCA-Victor tops here. Result: the numbers, recorded by Shorty's own RCA Victor ork, will be issued in album form to tie in with advance exploitation of the picture.

Stan Freberg doing Johnnie Ray-like character role, his biggest film break to date, in Republic's *Geraldine* (formerly *The Professor and the Co-ed*), John Carroll-Mala Powers starrer now in cutting stage. Freberg also did song he sings in picture, a satire titled *Hot Lips*.

Bill Shirley soundtrack vocals to be heard in forthcoming Disney animated cartoon ballet-fantasy, *Sleeping Beauty*. Mary Costa, as previously reported, doing the girl's voice (songs and dialogue).

Mario Lanza, back on the music scene with a strong record, sales-wise, in his *If You Were Mine/Song of India*, reportedly trying to make up with MGM and regain visual role in *The Student Prince*.

Kitty White, unseen singer heard in *Return to Paradise*, hopes attention and heavy exploitation given music side of film will lead to long-awaited break she's been striving for years.

Buddy Baker signed to compose a "jazz-flavored" underscore, with emphasis on brass and reeds, for Green-Rouse Productions' *Free and Easy*. Mort Green signed to put lyrics to Baker's themes so that they may be published and recorded separately as part of promotion campaign.

Ethel Merman all but signed this deadline for Columbia's forthcoming big-screen production of *Pal Joey*, Rodgers-Hart stage musical.

Leo Diamond signed to soundtrack harmonica solos to be heard in Doris Day's next starrer at Warner Brothers', a musical version of *Calamity Jane* due for release end of this year.

Mary Costa, singer whose voice will be heard in the forthcoming Walt Disney picture, *The Sleeping Beauty* (based on the ballet), drew first on-screen role in RKO's *Marry Me Again*, in which she shares top billing with Marie Wilson and Robert Cummings.



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# "OFF-BALLANCE"

By  
Bill Ballance



All this talk about a coming depression doesn't worry me. I went broke during the boom.

Dave Brubeck quartet arrives at the Clef on Cahuenga Sept. 12, to be followed by Buddy DeFranco and Dizzy Gillespie. One of the few authentic jazz clubs in the area, the Clef is operated by a chap with the improbable name of Averill Kritt.

Backed by Paul Weston, Jo Stafford and Frankie Laine are about to come out with a new Columbia album called *New Orleans*, both LP and 45. Led by Weston are such Dixielanders as Nick Fatool, George Van Epps, Carl Fischer, Matty Matlock, Billy Shaeffer, Jack Ryan, and Eddie Miller. After finishing his stand at the London Palladium Frankie will concertize in Glasgow, Scotland and in the British provinces.

Aguinaldo Grimfacke, the celebrated bon vivant, raconteur, phrenologist, notary public, and keys made while you wait, reports that his prefabricated house cost him \$50,000,000. He made the mistake of telling the factory that he wanted it right away—so they sent it to him airmail.

Saddle and Sirloin restaurant is a throb every night with the great work of Nellie Luther accompanied by Johnny Parker, bass fiddle, and Dick Hart, drums. Her career—which has had more ups and downs than a ski-tow—was portrayed on Ralph Edwards' *This is Your Life*, a show, by the way, which will be re-telecast around the first of the year.

Victor Young's thrice-weekly gin-rummy parties are faithfully attended by Max Steiner, Charles Previn, and Dimitri Tiomkin.

One top orchestra leader out here owes the government so much money, they don't know whether to throw him in jail or recognize him as a foreign power.

Now in Europe with Stan Kenton is June Christy who just a few weeks ago announced her determination not to stir out of Southern California, come money or high water. Altho she hasn't made a record with Stan for three years, in the minds of her continental followers she is irrevocably linked with Kenton. So, she's uprooted from her North Hollywood chateau, and a terrific run at the Tiffany, to make with the European bit.

Hollywood's Club Libido is featuring a couple of new drinks: the atomic cocktail—one sip and your head turns into a mushroom; then there's the card-table rickety—one swallow and your legs fold up.

After eight years on the West Coast—living in a Beverly Hills castle called Morgan Manor, festooned with an intricate burglar-alarm system which includes electrified wiring in his piano—Russ Morgan is on a five-week tour of the Midwest and East. He opens in the Cafe Rouge, New York's Statler, Oct. 16 with his 15-piece outfit, plus the Morganares and Juanita Crowley, lush new singer from Lubbock, Texas. Shows will be broadcast, and several Morgan recording dates are set for Decca's New York studios.

As a result of slipping on his bathroom tiles and whomping a chunk out of his scalp that required nine augmented offbeat stitches, Russ says he may start billing his work as "music on the half-skull." Morgan has lost 60 pounds in the last three years and plans to lose another 20 during his tour. Just for chuckles, Russ and his four tots like to dabble in entomology; in fact, they recently crossed a bee with a doornail. Result—a humdinger.

Prominent L.A. arranger has just been reclassified 4-M. He's been married four times and the draft board figures all the fight has gone out of him.

Word is out that Dave Garraway's chimp earns \$250 a week. That little rhesus is rich as Croesus.

Sign on a Vine street bulletin board: "Regularly-scheduled meeting of the Hollywood Clairvoyant Society has been called off because of unforeseen circumstances."

Ray Bradbury, the Arnold Toynbee of science fiction and verbal designer of the most powerful interplanetary rocket ships in the immediate universe, has a phobia about riding in cars, and avoids this reckless form of transportation whenever possible. Bradbury's weird tales are constantly being adapted for radio and TV, and now he, himself, is making guest shots.

Girl singer on local TV is described by her audio engineer as having "a three-corsage bosom."

AIRORS: Tom Harmon (KNX): "Withart housh synthetics." (With-out harsh).

John Storm (NBC) "This program was prevented from Hollywood."

Bill Stewart (KMPC) "Go to your nearest Kaiser-Fraser Dealer."

Alex Cooper (KLAC): "This item comes from unimsourceable peaches."

Until two weeks hence, just remember these words of Philosopher Ballance, the workingman's Lin Yutang: "No matter how many trouble-some problems you may have, you'd be much better off without them."

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## Strictly Ad Lib

(Jumped from Page 3)

in"... Dorothy's *Tico Tico* was released in the area at the same time as her appearance and according to Leonard Wolf, her indefatigable publicist and co-owner of Audivox, it's the biggest record she's had... Local distributor confirms... Tony Bennett followed Miss Collins with Norman Brooks echoing after... Stan Kenton took over the Robert Martin's WVDA show for a full afternoon in his usual articulate manner... Same station continues its amusing late show with garrulous Sherm Feller, avocational composer of *My Baby's Coming Home* and *Francesca*, the latter frequently performed by the Boston Pops.

**PITTSBURGH:** Sauter-Finegan played a return engagement at West View Park ballroom, Aug. 27... Billy May is a little steamed at a syndicated columnist's saying the band would fold. In fact, the group has played several engagements in this area since the "scoop" was published... Lopsy Bryant, a member of the popular Slim Bryant's Wildcats western band, is operating a swimming resort at a nearby beach, and doing rather well with it.

Guitarist Joe Negri has left the Jimmy Morgan band at the Cowshed in Conneaut Lake, to take over the accompanying chores on the Buzz and Bill show, a local TV opus... Benny Green, the trombone ace, played the Midway Lounge Aug. 6-15... Ray Crumie, the pianist with the Deuces Wild combo at the Midway, goes into the Monte Carlo to work with the Marty Gregor group. Probable replacement, Bob Negri.

Live shows are few and far between on the local TV channel, but big things are being talked about when two new UHF channels go into full-scale operation in the future. Local (60) musicians have decided not to get too enthusiastic too soon, however.

—Charles C. Sords  
**MIAMI:** Herbie Brock demobilized his trio to work as a piano single in Fort Lauderdale. Drummer Freddie Siske, and bassist George Cricker were joined by pianist Sonny Weldon... Mickey Gentile joined Syd Stanley's orchestra at the Nautilus hotel. Sid Jacobs, formerly CBS staff, New York, is bass fiddling in the same group... Martha Raye closed her club the latter part of August. Bandleader Charley Barnet planned to head back north.

Jack Goldman opened a refurbished back room in his Miami Clover club and christened it Blue Angel... The Joe Louis-Ruth Brown-et. al. invasion played two performances to good crowds, but no records were shattered... Buddi Satan plans to return in October after a date at Atlanta's



Domino club, then intends trekking to the west coast... Duke DeMay and his wife, Marge, ready to debut as a jazz piano duo this fall.

—Bob Marshall  
**TORONTO:** The Colonial scheduled Muggsy Spanier's band for a late August date, following two weeks of darkness for renovating... And Oscar Peterson moved into the Paddock with Herbie Ellis and Ray Brown to begin what looked to be a fairly long and very successful stint... Les Brown broke the record at the Pavilion in Bala, Ont., and also played a one-niter at Crystal Beach.

In Hamilton, it was almost a trumpet festival: The day Louis Armstrong's group opened a three-day engagement at the Palace theater, the Roxy, across the street, played *Young Man With A*

Horn and Louis' flop, *New Orleans*... Rafael Mendez appeared in concert at Barrie... Al Collins' recitations of Steve Allen's *Down Beat* fairy tales were received with unusual enthusiasm in this area... The Borrah Minnevit group worked a week at the Casino, following the Four Knights.

—Bob Fulford

## New Jazz Novel

New York—Latest novel with a jazz theme is *The Hot And The Cool*, due for September publication by Doubleday.

Written by Edwin Gilbert, a non-musician fan and record collector, it is described as "the story of a jazz sextet and what happened when a girl singer was added."

## Accordion To Scholl

By CLIFF SCHOLL

At long last we accordionists have won a place in *Down Beat*, and now we can shout and scream with our brother hornblowers.

Let this column be a clearing house of accordionistic ideas—yours as well as mine—so seize the opportunity and put it to good use. Feel free to ask questions and/or submit constructive suggestions that will make the column more interesting.

In the ensuing issues I plan to bring into focus, with the aid of the proper persons, such controversial subjects as the proposed amalgamation of the Accordion Teachers Guild and the American Accordionists Association, notation and changes in our switches and bass systems, etc. There is ample material to work on, and—who knows?—we may do some good, without stepping on anybody's toes.

Inasmuch as *Down Beat* is read, not only by the pro, but also by students etc., I shall from time to time, in addition to my own modest contributions, prevail upon some of my accordionist friends to contribute ideas relating to their particular specialty in the accordion realm.

For the teacher, we will try to assist him with his promotional problems, sales techniques, public relations, and so on. Musical ideas such as fillers, breaks, and endings; and the accordionist's place



Cliff Scholl

in the tremendously popular small combos will be of great interest to the entertainer and student.

This is only the beginning, so please write now and get acquainted. Address Cliff Scholl, 2 Oak St. N., White Plains, New York.

## Gretsch Spotlight

## Gipsy Markoff Likes the Looks-Plus of Her New La Tosca



Gipsy Markoff and Gretsch—La Tosca

Courage is the added ingredient that makes beautiful, talented, internationally applauded Gipsy Markoff a VIP in everybody's book. The story of her triumph over disaster after her World War II plane crash is show-business history. We're proud that Gipsy plays and praises the new 70th Anniversary Gretsch—La Tosca accordion. Gipsy thinks her La Tosca is tops for the spotlight—in tone as well as appearance. "Vital that I have an accordion I can depend on," says Gipsy. "The La Tosca reputation and performance are so reassuring." Whatever your needs, there's a La Tosca to satisfy them, at a price you can afford. See your dealer or write us for details, on the luxurious new La Tosca line. Fred. Gretsch, Dept. DB-9953, 60 Broadway, Brooklyn 11, N. Y.



## Folksy Music

By HINTON BRADBURY

Nothing but good reports from Gene Autry western show in London, with high attendance figures and enthusiastic crowds. He returns in September for full schedule of movies, radio, TV, and records . . . **Dear John Letter and Caribbean** both causing excitement in recording circles with many versions on the market and others to follow. . . . World Broadcasting just released **Johnny Bond** and his **Red River Valley Boys** with **Kentucky Waltz**, **I Found You Out**, and **Lily of the Valley**, plus some old favorites by **Patsy Montana** and **Jimmie Davis** . . . Sacred and gospel numbers continue to gain in popularity; Capitol is doing an album of these by **Jimmy Wakely** and **Margaret Whiting**.

**SHORT ROWS** — Colwell Brothers in Switzerland as delegates to moral re-armament world conference . . . **Andy Devine** celebrating 27th year in movies . . . **Tim Spencer** opened his new publishing firm,

(Advertisement)

## Gretsch Spotlight

### "That Great Gretsch Sound" Draws Rave of Still Another Drum Star, Louie Bellson



Louie Bellson and Gretsch Broadkaster

THE AMAZING facts about Louie Bellson are well known—his laurel-winning drumming for Duke Ellington—his genius as arranger, composer—his resourcefulness as drum designer (for examples, the famous Gretsch "Disappearing" Drum Spurs, the new "Gretsch-Bellson" Drum Sticks, are Bellson inspirations!). But you may not know that Louie is a long-time user of Gretsch Broadkaster Drums and that you can get a list of his drum setup from us—including prices—no obligation. We'll also be happy to send you, free, a copy of Louie Bellson's own favorite drum solo. Write now—Dept. DB-9953, FRED. GRETSCH, 50 Broadway, Brooklyn 11, New York.

Gaviota Music, Inc., in Hollywood. . . . **Terry Preston** so successful recording as **Ferlin Huskey** he will drop the **Terry Preston** tag . . . **Merle Travis** broke all attendance records at Muhlenberg county fair at his home town of Central City, Ky.

**Smiley Burnette** gives Palomino pony to **Eula C. Harms**, 8, of Dodge City, Kas., in "Pony Pix" promotion. **Smiley** does **East Texas Fair** in Tyler Sept. 14—19 . . . **Square dance** craze going full swing in Australia with much promotion by Australian Broadcasting Commission, as well as their cowboy singer and composer, **Smoky Dawson**, who has writing contract with **Acuff-Rose** of Nashville.

**NUBBINS** — **Jimmy Wakely** returned from New York after a number of TV and radio guest shots including two on **Arthur Murray Party** . . . **Walkin' Charlie Aldrich** and **ork** drawing top crowds to Saddle Club in Los Angeles . . . **Billy Strange** back at his TV-radio routine after tough battle with pneumonia . . . In 1941 **Spade Cooley** got \$33 a week take-home pay, but now his several TV sponsors lay out \$1,800 to \$2,400 a week for his Saturday night show on KTLA, Paramount Hollywood station.

Americana corporation booking **Jim Reeves** west coast tour from San Francisco to Mexico . . . **Skeets McDonald** and **Ferlin Huskey** planning an eight-state tour . . . **Dorothy Murray** and her accordion back from eight weeks in Alaska. . . . In film version of **Oklahoma!** **Magna-Todd-AO** scouts say real Oklahoma scenes don't look authentic, and Ohio may be used!

**SHORTIES** — **Judy Canova** has signed with Decca and will do six sides in a hurry . . . **Jimmy Boyd** cutting six new sides for Columbia; two will be Christmas numbers . . . **Mary Rose Bruce**, hill-billy songstress, signed by Victor. . . . **Merle Travis** has cut **Gambler's Guitar**, **Shut Up and Drink Your Beer**, **Dance of the Golden Rod**, and **Seminole Drag**.

## Fred Gretsch Co.

### To Mark 70th Year

New York—The Fred Gretsch Company is working on plans for a celebration of the noted instrument company's 70th year in business.

The company recently released a new line of "70th anniversary" La Tosca accordions and "70th anniversary" drums.



Homer and Jethro

## Homer And Jethro Find There's Coin In That Corn

By LEO ZABELIN

Homer and Jethro at heart are two jazz musicians. The handsome pair, unlike their pictures, started their hillbilly careers at the age of 12, claiming that they had permission from the school authorities to skip lunch to star on a noonday

country radio program on WMOX, Knoxville, Tenn. For this five day shot, plus a Saturday night jamboree, the youngsters got a magnificent sum of three dollars each week. They stayed with the station for 12 years, but not at that salary.

With the exception of **Spike Jones**, whom they toured with for a year and half in 1950 and 1951, **Homer and Jethro**, now 33, are the only successful parodists in the music business.

Their takeoffs of the top popular records sell from 75,000 to 80,000 records automatically, a respectable figure even for a hit, and their ace etching of **Houn' Dawg** in the **Window**, a takeoff on **Patti Page's Doggie in the Window** has already reached the quarter-of-a-million mark with no signs of a let-up. The current parody, **I'm Walking Behind You**, not in the **Eddie Fisher** vein, is going strong, and coming out in mid-September is **Gambler's Guitar**.

### Testing Ground For Hits

In fact, one of the indications of a top pop hit is whether **Homer and Jethro** are willing to record it. Oddly enough, there is no resentment on the part of the composers if the men want to kick

their compositions around. Quite to the contrary, **Bob Merrill**, author of **Doggie**, said it revives a dead song and makes extra money for the authors.

An excellent example of this was their first and biggest hit platter, **Gimme Five Minutes More**, which they did for **King Records**. The original etching was long dormant, but the **H and J** kidding was so potent it hit 750,000, a tremendous sale for any release. And this, too, with spotty distribution from a non-major discery.

Since 1949 they have recorded for **RCA-Victor** records, but they also, on the q.t., cut sides for the **Country All-Stars**, a swingy group, who takeoff on such standards as **Marie**, and while this may not be as modern as **Stan Kenton**, it's certainly far afield from their regular activities. Also **Homer**, perhaps in a desire to show his real vocal talents, records under the name of **Jack Turner** for **RCA**. While neither of these efforts reaches the sale of the cut-up renditions, it satisfies the boys' artistic endeavors.

### Why the Parodies?

In between gulps of coffee, when asked what makes people buy their slicings in such great quantities, both musicians came up with some good comments. "It's the desire that most people have to see the pop songs butchered up. They're tired of the syrupy and overdone hit songs and like the corny catch phrases. In fact, if we leave them out, we hear about it."

## "SPECS" POWELL Chooses Leedy & Ludwig

"Specs" Powell, one of the all-time great jazz drummers, is now settled in New York playing choice radio and television jobs . . . including the **Arthur Godfrey CBS** shows with **Archie Bleyer** and his fine orchestra. Powell's **Leedy & Ludwig** outfit includes 14" x 22" bass drum, 5 1/2" x 14" snare, 9" x 13" and 16" x 18" toms. **LEEDY & LUDWIG**, Elkhart, Indiana.

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Albert, Abbey (Syracuse) Syracuse, N. Y.,  
Anthony, Ray (On Tour) GAC  
Barnet, Charlie (Five O'Clock) Miami  
Beach, Fla., nc  
Beneke, Tex (On Tour—West Coast) MCA  
Borr, Mischa (Waldorf-Astoria) NYC, h  
Brown, Les (Palladium) Los Angeles, 9/4-  
6 & 9/8-21, b  
Cabot, Chuck (Ballroom) Galveston,  
Tex., Out 9/7, nc; (St. Anthony) San  
Antonio, Tex., 9/10-10/21, h  
Carle, Frankie (Steel Pier) Atlantic City,  
9/4-6, b  
Clifford, Bill (Riverside) Reno, Nev., h  
Cugat, Xavier (Cal-Neva) Lake Tahoe,  
Nev., 8/30-9/12  
Damron, Tadd (Paradise) Atlantic City,  
N. J., nc  
DeVol, Frank (Lido) Long Beach, Calif.  
(Saturdays only), h  
Donahue, Al (Trig) Wichita, Kans., 9/4-12,  
b  
Durno, Michael (CopaCaban) NYC, nc  
Ellington, Duke (Colonial) Toronto, Cana-  
da, 9/7-12, nc  
Ferguson, Danny (Robert Driscoll) Corpus  
Christi, Tex., Out 1/15/54, h  
Fields, Shep (Pleasure Pier) Galveston,  
Tex., Out 9/7  
Fisk, Charlie (Statler) Los Angeles, Out  
10/5, h  
Fitzpatrick, Eddie (Mapes) Reno, Nev., h  
Flanagan, Ralph (On Tour) GAC  
Foster, Chuck (Peabody) Memphis, 8/24-  
9/26, h  
Garber, Jan (Peabody) Memphis, Out 9/3,  
h; (On Tour) GAC  
George, Chuck (Clove) Fort Worth, Tex.,  
nc  
Harris, Ken (Schroeder) Milwaukee, 9/1-  
13, h  
Hill, Ray (Coral Gables) North Weymouth,  
Mass., Out 1/1/54, b  
Hill, Tiny (On Tour) ABC  
Howard, Eddy (Aragon) Chicago, Out  
10/11, h  
Hunt, Pee Wee (Cafe Society) NYC, 9/1-  
12, nc  
Jones, Spike (California State Fair) Sacra-  
mento, Calif., 9/2-7  
Jurgens, Dick (Elitch's Gardens) Denver,  
Colo., Out 9/7  
Kaye, Sammy (Astor) NYC, Out 9/12, h  
Kenton, Stan (Concert tour—Europe) GAC  
King, Henry (Palmer House) Chicago, Out  
11/18, h  
Kisley, Steve (Statler) Detroit, In 9/11, h  
Koven, Heshy (Tamarack Lodge) Green-  
field Park, N. Y., h  
Lande, Jules (Ambassador) NYC, h  
La Salle, Dick (Statler) Washington, D. C.,  
h  
Lawrence, Elliot (Steel Pier) Atlantic City,  
8/26-9/3, b  
Lewis, Ted (Riverside) Reno, Nev., 9/3-16,  
h  
Lloyd, Larry (Garden of the Gods) Colo-  
rado Springs, Colo., Out 9/5, nc  
Lombardo, Guy (Indiana State Fair) In-  
dianapolis, 9/3-6  
McCor, Clyde (On Tour—N.Y. Territory)  
MCA  
McIntyre, Hal (Edgewater Beach) Chi-  
cago, Out 9/10, h  
Marler, Ralph (On Tour) GAC  
Martin, Freddy (Roosevelt) New Orleans,  
8/27-9/23, h  
Masters, Frankie (Conrad Hilton) Chicago,  
h  
May, Billy (On Tour) GAC  
Mooney, Art (On Tour) GAC  
Morgan, Russ (On Tour) ABC  
Morrow, Buddy (On Tour) GAC  
Navas, Bob (Paul's Edgewater) Asbury  
Park, N. J., h  
Neighbors, Paul (Ambassador) Los An-  
geles, 8/26-9/29, h  
Palmer, Jimmy (On Tour) ABC  
Pastor, Tony (On Tour) GAC  
Perrault, Clair (Van Cleve) Dayton, O., h  
Petti, Emil (Baker) Dallas, Tex., h  
Reed, Tommy (Claridge) Memphis, 9/4-24,  
h  
Renay, George (Fernwood) Bushkill, Pa.,  
Out 10/24, nc

# Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp., (Joe Glasser), 745 Fifth Avenue, NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCA—Music Corp. of America, 598 Madison Ave., NYC; MCG—Moe Gale, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Ritter, Tex (Arena) St. Louis, Mo., 8/31-  
9/7; (Shreveport Rodeo) Shreveport, La.,  
9/7-12  
Rudy, Ernie (Surf) Virginia Beach, 8/27-  
9/7, nc; (On Tour) GAC  
Sands, Carl (Statler) Boston, h  
Spivak, Charlie (Hunts Starlight) Wold-  
wood, N. J., 9/4-6, b  
Stratner, Ted (Gore's Lounge) NYC, nc  
Strong, Benny (Rice) Houston, Tex., Out  
9/9, h  
Sundy, Will (Town Club) Corpus Christi,  
Tex., Out 10/23, nc  
Waples, Buddy (Recreation Center) Saginaw,  
Mich., nc  
Weems, Ted (Sheppard Air Force Base)  
Wichita Falls, Tex., 9/21-30  
Weik, Lawrence (Aragon) Ocean Park,  
Calif., Out 2/20/54, b

## Combos

Armstrong, Louis (Michigan State Fair)  
Detroit, Mich., 9/4-7 & 9/11-13  
Baker, Abe (Sunnyside Showbar) Sunnyside,  
L. I., N. Y., nc  
Betty & Jim Duo (Westward Ho) Sioux  
Falls, S. D.  
Bond, Johnny (Saxony) Brooklyn, N. Y., nc  
Booker, Beryl (Embers) NYC, nc  
Brubeck, Dave (Blackhawk) San Fran-  
cisco, Out 9/8; (Clef) Los Angeles,  
9/9-29, nc  
Buntz, Dick (Club 33) Athens, Ohio, nc  
Burgess, Trio, Dick (Airport Inn) Troy,  
N. Y., Out 9/6, c  
Cola, Johnny (University Club) Dallas,  
Tex., nc  
Condon, Eddie (Condon's) NYC, nc  
Dale Duo (Lighthouse) NYC, nc  
Davis Trio, Bill (Peps) Philadelphia, 8/31-  
9/12, nc; (Comedy) Baltimore, Md.,  
9/14-27, nc  
Davis Trio, Jackie (Pack's) San Francisco,  
nc  
Dee Trio, Johnny (Soper's Lounge) Wind-  
ham, N. Y., Out 9/7, cl  
De Paris Brothers (Jimmy Ryan's) NYC, nc  
Dominoes (Michigan State Fair) Detroit,  
Mich., 9/4-7 & 9/11-13  
Duke Trio, Doug (Hickory House) NYC, nc  
Erwin, Pee Wee (Nick's) NYC, nc  
Everette, Jack (Marquette) Cape Girar-  
dens, Mo., Out 9/5, h; (Governor) Jef-  
ferson, Mo., in 9/6, h  
Fields, Herbie (Surf) Wildwood, N. J.,  
Out 9/6, nc  
Four Coachmen (Stage Coach) Route 6,  
N. J., nc  
Four Reasons (Delmar) Sault Ste. Marie,  
Mich., 8/26-9/16, h  
Franklin Quartet, Marty (Airport) Brook-  
lyn, N. Y., nc  
Furness Brothers (Pack's) San Francisco,  
9/7-24, nc  
Garmon Quartet, Dick (Algerian) Denver,  
Colo., Out 9/10, nc  
Garner, Erroll (Tiffany) Los Angeles, Out

9/6, nc; (Blackhawk) San Francisco,  
9/8-10/5, nc  
Gertrude-Nell Duo (Brown's) Curtis, Mich.,  
Out 9/7, h  
Graham, Bill (Snookie's) NYC, nc  
Grimes, Tiny (Celebrity) Providence, R. I.,  
Out 9/6, nc; (Showboat) Philadelphia,  
9/7-12, nc  
Harris, Ace (Bowery) Salisbury, Mass.,  
Out 9/7, nc  
Herman, Lenny (Brighton Beach) Brook-  
lyn, N. Y., Out 9/6  
Heywood Trio (Mack's) Atlantic City,  
N. J., 8/28-9/6, nc  
Hines Trio, Freddie (Tower Room) Del-  
mar Hotel, Sault Ste. Marie, Mich., r  
Hodges, Johnny (Savoy) NYC, 9/3-16, h  
Holland, Johnny (Englewood) Rocky  
Mount, N. C., nc  
Hunter, Ivory Joe (Peps) Philadelphia,  
9/7-12, nc  
Jackson, Bullmoose (Howard) Washington,  
D. C., 9/7-12, t; (Royal) Baltimore,  
9/11-17, t  
Jackson, Jack (Village Nut Club) NYC,  
9/11-17, t  
Jordan, Louis (State Line) Lake Tahoe,  
Nev., 9/6, cc; (On Tour) GAC  
Keller, Jack (Lampighter) Valley Stream,  
L. I., N. Y., nc  
Lee, Vicky (Wayne Room) Washington,  
D. C., nc  
McGuire, Betty (Pearl City) Honolulu,  
Hawaii, nc  
Monroe, Willie (Howard) Washington,  
D. C., 9/4-10, t; (Royal) Baltimore, 9/11-  
17, t  
Merlino Trio, Joe (Coral Gables) North  
Weymouth, Mass., Out 1/1/54, cc  
Milburn, Amos (On Tour) SAC  
Napoleon, Andy (Pastor's) NYC, nc  
Orloles (Weekes) Atlantic City, 8/28-9/3,  
nc  
Palmer, Jack (82 Club) NYC, nc  
Patterson Quartet, Pat (Air Force Club)  
Moneton, N. B., Canada, pc  
Podell, Hugo (Sherry-Netherlands) NYC, h  
Rhythmairs (Gallagher's) Phillipsburg,  
Quebec, Canada, h  
Ricardel, Joe (Carlton) Washington, D. C.,  
Out 9/6, h  
Rico Screamers, George (Club Highland)  
Duluth, Minn., nc  
Rivera, Ray (Lighthouse) NYC, nc  
Rocco Trio, Buddy (Kentucky) Louisville,  
Ky., h  
Roth Trio, Don (Kansas City Club) Kan-  
sas City, Mo., pc  
Roy Sextet, Eduardo (Arcadio) NYC, b  
Scott Trio, Tony (Georgia's Blue Room)  
NYC, nc  
Severn Quartet, Gordon (R.M.S. Maure-

tania) en route U.S. and Great Britain  
Shearing, George (Embers) NYC, Out 9/5,  
nc; (Rendezvous) Philadelphia, 9/7-12,  
nc  
Simmons, Del (London Chophouse) Detroit,  
Mich.  
Smith, Van (Berkeley-Carteret) Asbury  
Park, N. J., h  
Spanier, Muggsy (Colonial) Toronto, Cana-  
da, Out 9/6, nc  
Sparks Duo, Dick (Annex Bar) Sandusky,  
O., cl  
Spencer, Tony (R.M.S. Mauretania) en  
route U.S. & Great Britain  
Stitt, Sonny (Midtown) St. Louis, 8/28-  
9/5, h  
Stoughton, Jeff (Lake Placid, N. Y., nc  
Tatum, Art (Rossonian) Denver, Colo.,  
9/7-13, cl; (Orehid Room) Kansas City,  
9/14-20, nc  
Taylor Trio, Billy (Terras) NYC, nc  
Trio Trio (Eau Claire) Eau Claire, Wisc.,  
h  
Tipton Trio, Billy (Monkey Room) Sillman  
Hotel, Spokane, Wash., cl  
Versi-Tones (El Rancho) Mandan, N. D.,  
nc  
Walker, T-Bone (Showboat) Philadelphia,  
8/31-9/5, nc  
White, Pres (American Legion) Hornell,  
N. Y., nc  
Yaged, Sol (Somerset) NYC, r

## Clyde Hunter To Manage Weems

Chicago—Clyde Hunter has taken over the management berth of the Ted Weems orchestra, replacing Herb Gronauer, who took over the Music Corp. of America's one-niter department in Dallas. Hunter has played trombone with the Weems' band for five years and recently has been managing Bob Wills. George C. Weimer Jr. has been appointed press agent for the band.

## Jazz Course Via Radio For Boston

Boston—WGBH-FM, Boston educational station, will present a course on *The Evolution Of Jazz* this fall and winter. The station, which broadcasts the Boston Symphony orchestra concerts, is operated by the Lowell Institute Cooperative Broadcasting Council. The course will be given by *Down Beat* writer Nat Hentoff in association with Northeastern University.

**30 Lectures**  
Composed of at least 30 one-hour lectures, the course will begin with a presentation of the various viewpoints concerning the presence or lack of African musical elements in early jazz. Proceeding through the Afro-American folk music of the 18th and 19th centuries and other musical pre-jazz influences, the course follows the development of jazz up to its contemporary forms. *The Evolution Of Jazz* marks one of the initial attempts by an educational station to present a serious study of jazz.

## Answer to Puzzle (See Page 17)

ELLIS	TANGO
LEEMAN	FULTON
MN	PRETENDNS
ANA	IRENELEE
NINA	OLDMOST
EYES	LEBERT
TSAR	RITE
LIONEL	BELA
RAMP	PIEREST
ARE	PEARLIER
VO	CHARIOTAA
ESPRIT	COWARD
LABEL	MORSE

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